WILLIAM FAULKNER

THE SOUND AND THE FURY

WITH ESSAYS IN CRITICISM

Annotated with an Introduction
by
Wook-Dong Kim

Shina-sa

기출문제.

1. 작가. 제목. 주제.
2. the consciousness of time
3. 구조적 중심으로서의 Caddy
4. Benjy장이 처음 나온 이유
5. 관점.

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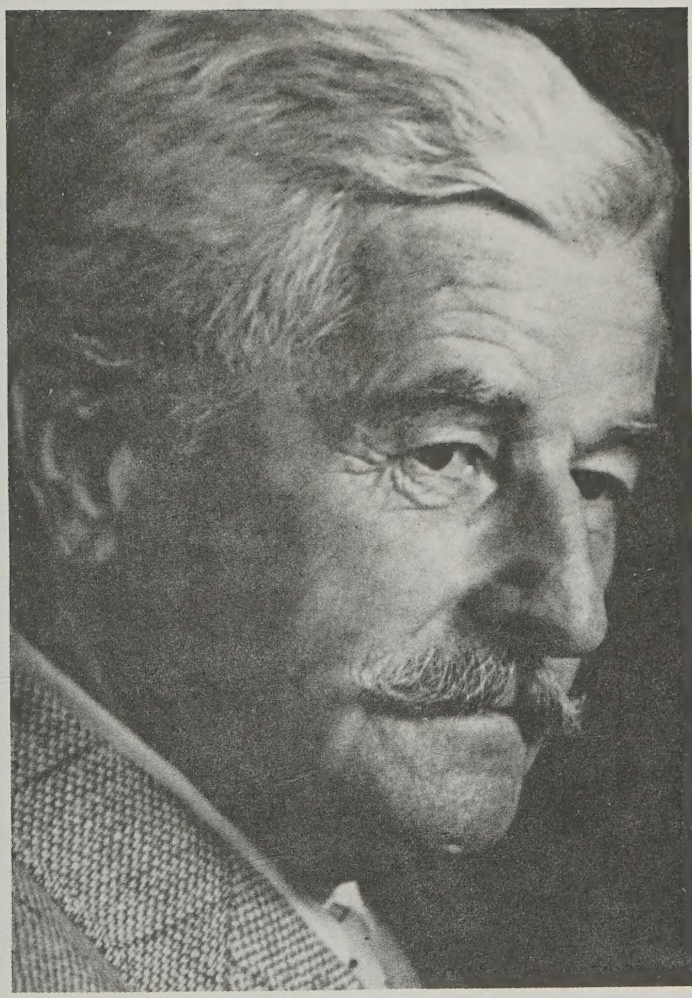
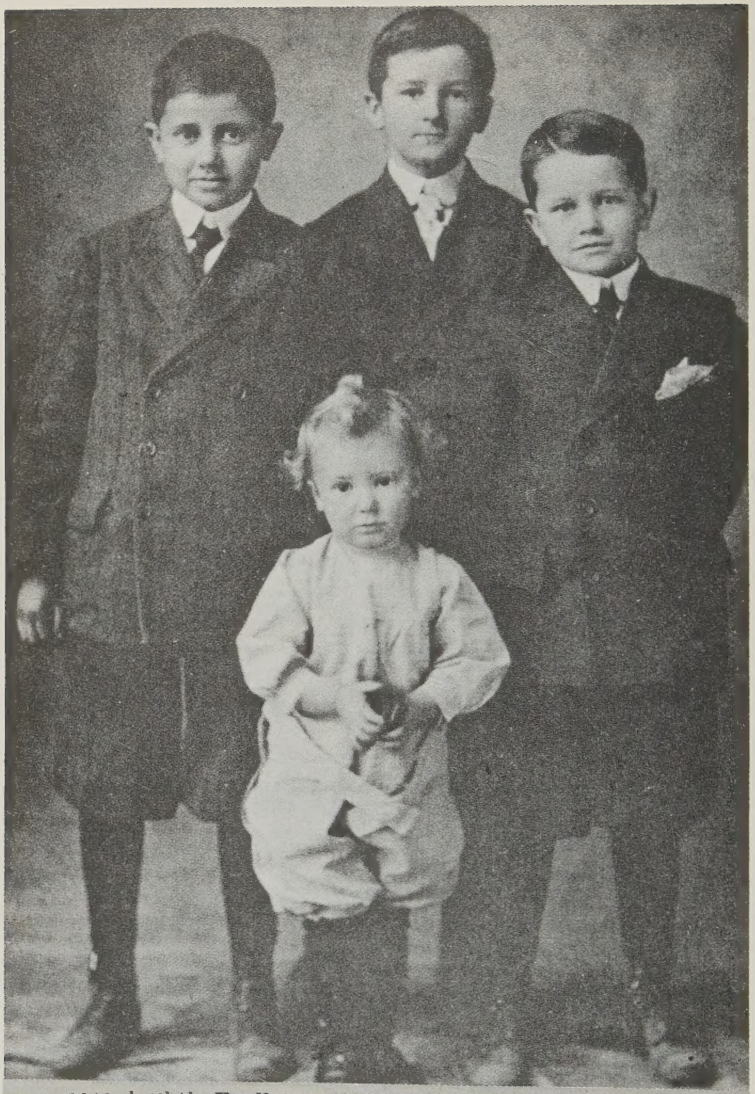
THE
SOUND AND THE FURY

BY WILLIAM FAULKNER

NEW YORK
JONATHAN CAPE AND HARRISON SMITH

1929년 초판의 속표지





1910년 경의 **Faulkner** 형제들. 왼쪽부터 **Murry(Jack)**, 작가 **William, John.** 맨 앞 줄이 막내 동생 **Dean.**

Oxford 광장에 위치해 있는 법원 건물. 건물 앞에는 남북 전쟁 때 전몰한 남군 장병을 추모하기 위한 대리석像이 서 있다.

1848년에 설립된 **University of Mississippi**의 본관 건물.

Oxford 광장 동북쪽에 위치해 있는 **St. Peter's** 공동 묘지. 맨 앞의 기념비가 **Faulkner** 家의 것.

Compson家 저택의 모델로 사용된 **Chandler House**. **Faulkner**가 어린 시절을 보냈던 **South Lamar**街에서 3블록 떨어져 있다.

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CRITICAL INTRODUCTION

The Sound and the Fury: 그 위대한 실패작

Faulkner 연보

■ *CRITICAL INTRODUCTION*

The Sound and the Fury: 그 위대한 실패작

금세기에 쓰여진 위대한 몇몇 소설, 이를테면 James Joyce의 *Ulysses* (1922)나 Thomas Mann의 *Der Zauberberg* (1924)와 마찬가지로 William Faulkner (1897~1962)의 *The Sound and the Fury* (1929) 역시 처음에는 단편소설로 시작되었다. 평소 단편소설을 시(詩) 다음으로 가장 엄격한 문학 형태로 간주하고 있던 포오크너는 미국 남부의 어느 귀족 집안의 이야기를 단편소설이라는 지극히 압축된 문학 양식 속에 표현해 보고자하였다. 그리하여 그는 1927년부터 캄슨 집안 식구들을 다룬 일련의 작품을 쓰기 시작하였다.

이 중에서 맨 처음으로 시도됐던 작품은 "Never Done No Weeping When You Wanted to Laugh"라는 소품이다. 아직 출판되지 않은 채 예일대학 도서관에 소장 중인 8페이지짜리 이 원고는 Nancy라는 흑인 여자를 주인공으로 다루고 있다. 낸시는 캄슨 집안의 빨래를 해주는 세탁부이자 때로는 흑인 하인 Dilsey를 대신하여 음식을 마련해 주는 식모이다. 그런데 그녀는 Jefferson의 백인들에게 몸을 팔았을 뿐만 아니라 그런 무분별한 관계로부터 혼혈아까지 낳게 되었다. 그녀는 Jesus라는 흑인 정부(혹은 남편)가 있었는데, 그녀는 그로부터 복수를 받게 될 것을 몹시 두려워하고 있다. 지이저스가 자기를 살해하기 위하여 면도칼을 쥐고 어두운 길목에 숨어 있다고 상상하고 있는 것이다. 이 작품은 캄슨 집안 식구들이 낸시를 그녀가 살고 있는 오두막집으로 데려다 주는 것으로 끝을 맺고 있다. 성인이 된 Quentin이 어렸을 적에 들은 사건을 회고하는 형식으로 쓰여진 이 작품은 주로 낸시가 겪고 있는 심리적 공포감과 그것이 캄슨 자녀들에게 주는 반응에 촛점을 맞추고 있다고

하겠다.

그 후 포오크너는 "Never Done No Weeping"을 거의 두 배 정도의 분량으로 고쳐 썼다. W. C. Handy의 "St. Louis Blues"의 한 귀절에서 인용, "That Evening Sun Go Down"이라는 제목을 붙인 이 작품은 1931년에 *American Mercury*라는 잡지에 처음으로 발표되었다. "Never Done No Weeping"과 비교해 볼 때, 이 작품은 낸시에 관한 보다 풍부한 배경 설명, 그리고 보다 많은 서술적 묘사와 대화로써 이루어져 있는 것이 특징이다. 그 후 포오크너는 그의 첫 단편선집 *These 13*에 수록하기에 앞서 다시 한 번 이 작품을 고쳐 썼다. 이번에는 "Go Down"이라는 귀절을 빼고 단순히 "That Evening Sun"이라는 제목을 붙였다. 1950년에 발행된 *Collected Stories*에 수록시킴으로써 포오크너는 결국 이 작품을 낸시에 관한 이야기의 마지막 형태로 마무리지어 버렸다. "Never Done No Weeping"과 "That Evening Sun Go Down"과 비교해 볼 때, 이 작품은 낸시가 처해 있는 곤경과 절망이 더욱 강조되어 나타나 있다. 특히 포오크너는 여기서 어른들 (캄슨씨 부부·딜지·낸시·지이저스)의 의식세계와 나이어린 아이들 (퀜틴·캐디·제이슨)의 의식세계를 두드러지게 서로 대조시키고 있다. 캄슨 집안의 어린이들 중에서도 특히 퀜틴은 자신이 목격하고 있는 낸시의 비극적 상황에 남다른 깊은 관심을 보여 주고 있는 것은 주목할 만하다. 그러나 "That Evening Sun"에는 그 이전의 두 작품과 마찬가지로 캄슨 자녀 중 퀜틴을 비롯하여 캐디와 제이슨 (각각 나이가 9살, 7살, 5살) 만이 등장될 뿐, Benjy에 대해서는 전혀 언급되고 있지 않다.

캄슨 집안 아이들을 다룬 그 다음 작품으로 "A Justice"가 있다. "That Evening Sun"과 함께 *These 13*에 처음으로 발표된 이 작품은 미시시피주 북부 지방에 살았던 Choctaw 인디언의 이야기를 취급하고 있다. 퀜틴은 제이슨, 캐디, 그리고 할아버지와 함께 마차를 타고 할아버지의 농장을 방문한다. 퀜틴은 그

농장에서 대장장이로 일하고 있는 Sam Fathers로부터 인디언에 관한 이야기를 듣는다. 어떻게 해서 Choctaw 인디언의 추장 Ikkemotubbe가 권력을 잡게 되었는지, 그리고 어떻게 해서 샘이 출생되었으며 왜 그런 이름을 갖게 되었는지가 이 작품의 중요한 플롯을 이루고 있다. 그러나 "That Evening Sun"과 마찬가지로 이 작품 또한, 흑인이나 인디언 이야기 그 자체 못지않게 그 이야기가 캄슨 집안 식구, 특히 내레이터인 퀜틴의 의식에 가져다 주는 심리적 충격이 매우 중요하게 취급되어 있다. 이 작품은 캄슨 집안 아이들이 황혼을 배경으로 다시 마차를 타고 집으로 돌아오는 장면으로 끝을 맺는데, 할아버지는 퀜틴에게 샘과 무슨 이야기를 나누었는지를 묻는다. "Nothing, sir. We were just talking"이라고 대답하는 퀜틴의 말 속에는 부정 이상의 어떤 의미가 내포되어 있다. 그리고 여기서 어른들의 세계를 이해할 수 없는 데서 오는 당혹스러움과 정신적 혼미는 〈황혼〉의 이미지 ("I was just twelve then, and I would have to wait until I had passed on and through and beyond the suspension of twilight")에 의하여 더욱 강화되고 있다.

1927년 겨울 혹은 그 다음해 이른 봄, 포오크너는 캄슨 집안 식구들을 다룬 또 하나의 단편 작품을 쓰기 시작하였다. "Twilight"이라는 제목을 붙인 이 작품은 그 이전의 작품, 즉 "Never Done No Weeping"이나 "That Evening Sun," 혹은 "A Justice"와 비교하여 *The Sound and the Fury*에 가장 가까운 형태의 작품이다. 포오크너는 처음 이 작품을 구상했을 당시 단지 10페이지 정도의 분량으로 생각했었다. 그것은 이 작품은 아무런 플롯도 없이 오직 작가의 마음 속에 그린 하나의 작은 〈그림〉으로부터 시작되었기 때문이었다. 그런데 그 그림은 어느 소녀의 모습——나이어린 소녀가 진흙 묻은 속옷을 입은 채 나무 위에 올라가 창문을 통해 집안에서 벌어지고 있는 장례식 광경을 바라보고 있는 이미지였다. 포오크너는 1956년에 가진 한 인터뷰에서

> It began with a mental picture. I didn't realized at the time it was symbolical. The picture was of the muddy seat of a little girl's drawers in a pear tree, where she could see through a window where her grandmother's funeral was taking place and report what was happening to her brothers on the ground below.

라고 밝히고 있다. 그는 또 다른 곳에서 이 점에 관하여

> That began as a short story; it was a story without plot, of some children being sent away from the house during the grandmother's funeral. They were too young to be told what was going on and they saw things only incidentally to the childish games they were playing, which was the lugubrious matter of removing the corpse from the house, etc...

라고 반복하고 있다. 포오크너 특유의 창작 과정을 살펴볼 때, 그는 대부분의 경우 이렇게 한 폭의 그림이나 이미지로부터 작품의 실마리를 찾곤 하였다. 예를 들어, *As I Lay Dying* (1930)은 한 무리의 시골 사람들이 온갖 역경을 겪으며 앞으로 전진해 나가는 이미지로부터, *Light in August* (1932)는 임신한 몸으로 불선 시골길을 걷고 있는 어느 시골 처녀의 이미지로부터, 그리고 *Absalom, Absalom!* (1936)은 아들들을 원했지만 바로 그 아들들 때문에 파멸하는 어느 강인한 사나이의 이미지로부터 각각 시작했던 것이다. 여기서 "Twilight"의 씨앗이 되었던 〈작은 소녀〉는 다름아닌 캐디 캄슨이다. 그런데 캐디는 이상할 정도로 작가 포오크너의 마음 속에 특별한 위치를 차지하고 있었다. 4 형제 중의 장남인 그는 누나나 누이 동생이 없는 것이 늘 유감이었으며, 그 보상을 자신의 딸에게서 구해 보려 하였으나 그것 또한 쉬운 일이 아니었다. 그리하여 Sigmund Freud 를 비롯한 정신분석학자들

이 주장하는 예술 창작 이론 그대로, 그는 어쩌면 상실(loss)과 결여(absence)에 대한 하나의 대안으로서 캐디를 창조해냈는지 모른다. 그는 *The Sound and the Fury*의 서문에서 "So I, who had never had a sister and was fated to lose my daughter in infancy, set out to make myself a beautiful and tragic little girl"이라고 말하고 있다. 물론 그가 그토록 갖고 싶던 첫딸 Alabama가 출생하고 그 후 열흘 후에 사망한 것은 1931년 1월, 그러니까 "Twilight"이나 *The Sound and the Fury*를 집필하기 시작한 지 약 3년 후의 일이었다. 따라서 포오크너의 주장은 다소 시대착오적이기는 하지만, 적어도 잠재의식 혹은 무의식의 세계에서 그는 〈잃어버린〉 딸을 찾으려고 하였다. 이런 관점에서 본다면, 포오크너의 *The Sound and the Fury*는 정신분석에서 흔히 말하는 〈소망 실현〉(wish-fulfillment)의 산물로 탄생된 작품이라고 할 수 있다. 그리고 작가가 캐디에 대하여 그렇게도 지칠 줄 모르는 강한 애정("To me she was the beautiful one; she was my heart's darling")을 느꼈던 것도 사실은 이런 이유에서 비롯된 것이다.

어쨌든 "Twilight"은 나무 위에 올라가 있는 캐디의 이미지로부터 비롯되었다. 포오크너는 그 이미지를 포착하여 그것을 10페이지 정도의 단편소설의 형식 속에 담아 보려고 하였다. 그러나 땅 위에 서서 캐디의 진흙 묻은 속옷을 바라보고 있는 캐디의 형제들이 누구인지, 그들이 무엇을 하고 있었는지, 그리고 어떻게 해서 캐디의 속옷이 더럽혀지게 되었는지를 설명하게 되었을 때, 포오크너는 단편소설이라는 지극히 제한된 문학 형태 속에 도저히 이 모든 것을 담을 수 없다는 사실을 깨닫게 되었다. 아니면 그가 후일

> I loved her [Caddy] so much I couldn't decide to give her life just for the duration of a short story. She deserved more than that. So my novel was created, almost in spite of myself.

라고 말하고 있는 것처럼 캐디에 대한 그의 애정이 너무 깊었기 때문에 그녀의 생명을 단편소설의 형식 속에 국한시킬 수 없었다고 할 수도 있다.

April Seventh 1928 Benjy Section (Benjy point of view로 C를 이야기)
June Second 1910 Quentin " — (Benjy의 입장에서 본 Caddy와 Quentin의 관계)
April Sixth 1928 Jason " (Jason point of view로 C를 이야기)
April Eighths 1928 Dilsey " — W.F 관점

→ S.F.는 Caddy의 이야기

이렇게 밝히고 있듯이, 캐디에 대한 감정이 너무 격렬해서 그랬는지도 모른다. 이유야 어떻든지 포오크너는 단편소설이라는 작은 그릇 대신에 소설이라는 보다 큰 그릇 속에 캐디의, 그리고 캐디에 관한 이야기를 담고자 하였다. 그리하여 그는 원고 맨 첫 장에 "Twilight"이라는 제목을 쓴 다음, 그 밑에 밑줄을 두 번이나 긋고, 그 옆에는 "April 7, 1928"이라고 썼다. 그리고는 그는 캐디의 이미지를 18페이지 뒤로 밀어둔 채, 우선 흑인 하인 T. P.의 시중을 받고 있는 백치 벤지의 이야기부터 시작하였다. 이리하여 미국 소설, 아니 세계 문학 중에서 찬란한 금자탑 중의 하나라고 할 수 있는 *The Sound and the Fury*가 비로소 탄생되기 시작하였던 것이다.

포오크너는 *The Sound and the Fury*를 집필하는 동안 표현할 수 없는 희열감과 환희감에 도취되어 있었다. 그는 이미 *Soldiers' Pay* (1926)를 비롯하여 *Mosquitoes* (1927)와 *Sartoris* (1929) 등의 세 장편소설을 썼지만, 이 네번째 소설을 쓸 당시는 다른 전과는 매우 다른 감정을 느꼈다. 그리고 이런 감정은 1930년 이후의 작품들을 집필할 당시 그가 느꼈던 감정과도 다른 것이었다. 예를 들어, 그는 *Sanctuary* (1931)의 집필 후 소감을 "There was something missing; something which *The Sound and the Fury* gave me and *Sanctuary* did not"이라고 밝히고 있으며, *As I Lay Dying*에 대해서도 "it would be also missing in this case because this would be a deliberate book"라고 말하고 있다. 포오크너는 후일 *The Sound and the Fury*를 집필하던 당시의 감정을 가르켜 "that emotion definite and physical and yet nebulous to describe: that ecstasy, that eager and joyous faith and anticipation of surprise which the yet unmarred sheet beneath my hand held inviolate and unfailing, waiting for release"라고 고백하고 있다. 이것은 포오크너의 창작 경험을 통하여 매우 독특한 현상임에 틀림없다. 그런데 문

Soldier's Pay (1926)
Mosquitoes (1927)
Sartoris (1929)
SF (1929) ——— 의식의흐름.
As I Lay Dying (1930)
Sanctuary (1931)

제는 도대체 무엇 때문에 그는 이런 도취감으로 취해 있었는가 하는 점이다. 우선 두말 할 필요도 없이, 포오크너는 앞서 지적한 바와 같이 〈아름답고 비극적 소녀〉 캐디에 의하여 완전히 압도되었기 때문이다. 자신의 〈욕망의 상징〉이었던 그녀를 창조하는 만큼 그는 이런 황홀감을 느끼지 않을 수 없었던 것이다.

그러나 무엇보다도 포오크너가 *The Sound and the Fury*를 집필하면서 느꼈던 희열은 다른 이유에서 비롯된다. 그는 이 소설을 집필하기에 앞서 *Flags in the Dust* (이 소설은 곧 Ben Wasson에 의하여 개작되어 *Sartoris*라는 제목으로 출판됨)를 써서 *Soldiers' Pay*와 *Mosquitoes*를 출판했던 Horace Liveright 社에 보냈으나 예상치 않게 출판을 거절당했다. 이로부터 받게 된 실망과 좌절은 무척 큰 것으로 그는 작가로서의 직업에 대하여 회의를 느낄 정도였다. 그리하여 그는 작가로서 얻게 될 명성과 작품 창작에서 오는 물질적인 보상을 거의 포기한 채, 오로지 자신을 위해서만 작품을 쓰기로 결심하였다. 그는 후일

작품을 위한 작품. 순수예술작품. 이전의 작품들이 팔리지 않았음.

> One day I seemed to shut a door between me and all publishers' addresses and book lists. I said to myself, Now I can write. Now I can make myself a vase like that which the old Roman kept at his bedside and wore the rim slowly away with kissing it.

라고 말하고 있다. 그는 또한 "I was thinking of books, publication, only in...reverse, in saying to myself, I won't have to worry about publishers liking or not liking this at all"이라고 말하면서 작품을 쓰는 행위를 출판과는 무관한 것으로 간주할 정도였다. *The Sound and the Fury*는 바로 이런 새로운 충동과 각오 아래서 쓰여진 첫 작품이며, 따라서 그는 이 작품을 집필하면서 그 어느 때 느껴보지 못했던 자유로움과 희열을 느끼게 되었던 것이다.

그러나 이 작품은 항상 희열과 환희의 산물만은 아니었다. 포오크너는 이 작품을 쓰면서 희열과 환희 못지 않게 또한 많은 고통과 고뇌를 겪었다. 그는 이 점을 일관성있게 여러 번 반복하고 있는데, 그는 Virginia 대학에서 있은 모임에서 "It was the one that I anguished the most over, that I worked the hardest at, that even when I knew I couldn't bring it off, I still worked at it"라고 밝히고 있다. 그는 또한 1956년 Jean Stein과 가진 인터뷰에서도 "*The Sound and the Fury* caused me the most grief and anguished, as the mother loves the child who became the thief or murderer more than the one who became the priest"라고 말하고 있다. 그렇다면 이 작품을 쓰면서 그는 왜 이토록 고통과 고뇌를 겪은 것일까? 물론 그는 타락한 두 여인(그는 이 작품을 가르켜 "a tragedy of two lost women"이라고 말한 바 있음)의 이야기를 쓰고 있다는 점에서 그런 정신적인 고통을 느꼈을 것이다. 그러나 그 보다도 그 두 여인(캐디와 그녀의 사생아 퀜틴)의 이야기를 독자들에게 전달하는 과정에서 그는 더 큰 고통을 느꼈다고 할 수 있다. 다시 말해서, 그가 느낀 고통이나 고뇌는 캐디의 비극적 내용보다는 그 내용을 표현하는 형식상의 문제에서 비롯되었다는 말이다. 포오크너는 이 작품의 창작 과정을 설명하면서 똑같은 이야기를 네 번에 걸쳐서 썼다고 밝히고 있다. 여기서 네 번이란 바로 *The Sound and the Fury*의 네 부분을 가르키고 있다. 즉, 그는 맨 먼저 벤지의 의식을 통해서 캐디의 비극을 전달하려고 하였으나 실패, 이번에는 퀜틴과 제이슨의 그것을 통하여 전달하려 하였으나 역시 실패했으며, 그리하여 이번에는 마지막으로 작가 자신이 직접 하나의 〈대변인〉으로서 부족한 점을 보완하려 하였으나 그것 역시 실패했다는 것이다. 사실 *The Sound and the Fury*가 출판된 지 15년 후, Malcolm Cowley가 편집한 *Portable Faulkner*를 위하여 그가 쓴 "Appendix: The Compsons"까지 합친다면 그는 네 번이 아니라 모두 다섯

번이나 이 작품을 시도한 것이 되며, 포오크너는 여기서도 역시 자신이 의도했던 바에 미치지 못한 채 실패를 거듭하고 있다고 고백하고 있다. 따라서 그는 끝내 이 작품을 완성된 것으로 보지 않고 오히려 하나의 〈미완성된〉 작품으로 간주하였다. 그는 1946년의 "Appendix: The Compsons"를 인급하면서 "the book is still alive after 15 years, and being still alive is growing, changing"이라고 말하고 있다. 뿐만 아니라 제이슨의 돈을 훔쳐 제퍼슨을 영원히 떠나버린 캐디의 사생아 퀜틴을 주인공으로 하여 그는 또 하나의 소설을 구상했었다는 사실은 이 점을 더욱 잘 입증해 준다. 어쩌면 포오크너는 불란서의 시인 Paul Valéry와 마찬가지로 모든 예술 작품은 결코 완성될 수 없으며 오직 중간에서 포기될 뿐이라고 생각했는지 모른다.

*The Sound and the Fury*는 적어도 작가 자신의 판단에 의한다면, 이렇게 〈미완성〉의 작품일 뿐만 아니라 역시 〈실패작〉이기도 하였다. 그러나 그는 이 작품이 실패작이기는 하지만 〈가장 훌륭한 실패작〉 혹은 〈가장 위대한 실패작〉이라고 하였다. 그것은 1932년 Modern Library 版의 *Sanctuary* 서문에서 "I had just written my guts into *The Sound and the Fury*"라고 말하고 있듯이, 그는 이 작품을 쓰는 데 온갖 혼신을 다 바쳤기 때문이다. 따라서 그는 이 작품을 자신이 쓴 작품 중에서 가장 훌륭한 작품으로 생각하였다. 무슨 작품을 자신의 가장 훌륭한 작품이라고 생각하느냐는 질문에 그는 서슴치 않고

> The one that failed the most tragically and the most splendidly. That was *The Sound and the Fury*—the one that I worked at the longest, the hardest, that was to me the most passionate and moving idea, and made the most splendid failure. That's the one that's my—I consider the best, not—well, best is the wrong word—that's the one that I love the most.

라고 대답하고 있다. 작가가 이렇게 이 작품을 자신의 가장 〈위대한〉 작품이라고 하면서도 그것을 〈실패작〉이라고 부르고 있는 것은, 이 작품의 결함에 기인한다기 보다는 차라리 작가 특유의 창작적 야심에 기인하는 것이다. 그는 자신을 포함한 동시대의 작가들을 언급하며 "All of us failed to match our dream of perfection" 혹은 자신의 작품을 가르켜 "none of my work has met my own standards"라고 말하고 있는 것을 보면, 그는 창작적 목표를 얼마나 높이 설정해 놓고 있었는지 잘 알 수 있다. 이런 점에서 포오크너는 Samuel Beckett가 정의하는 예술가의 정의에 퍽 일치하고 있다. 즉, 베켓트는 예술가 된다는 것은 감히 어느 누구도 하지 못하는 실패를 하는 것이며, 실패는 곧 그가 살고 있는 세계이기 때문에 만약 그가 그것을 회피한다면 그것은 바로 예술가로서의 임무를 저버리는 행위라고 주장하고 있다. 더우기 포오크너는 *The Sound and the Fury*를 가장 큰 실패작이라고 생각하는 반면, 그에 못지 않게 이 작품에 대하여 가장 애뜻한 애정을 느끼고 있다. 그의 표현을 빌린다면 마치 〈병신 자식을 둔 어머니처럼〉 그는 그에게 가장 큰 고통과 슬픔을 안겨다 준 이 〈실패작〉을 사랑하고 있는 것이다.

포오크너가 *The Sound and the Fury*의 원고를 모두 마친 것은 1928년 9월이었다. 그는 원고를 마치자마자 이번에는 곧 타자 원고를 작성하기 시작하였다. 앞서 지적한 바와 같이, 어느 누구도 이 작품을 출판해 주리라고 기대하지 않았던 그는 그것을 출판하려는 이렇다할 계획을 세우고 있지 않았다. 그는 그의 대고모 Alabama에게 보낸 한 편지에서 이 소설을 가르켜 "the damndest book I ever read"라고 말하면서 어느 누구도 10년 이내에 이것을 출판하지 않을 것이라고 말하고 있다. 그러나 그는 이즈음 다시 자신의 작품을 출판이라는 관점에서 생각하기 시작하게 되었다. 그 이유는 이즈음 예상 밖으로 그의 *Sartoris*가 Harcourt, Brace사에 의하여 출판이 수락되었기 때

문이다. 그는 출판사로부터 받은 선금 3백 달러와 *The Sound and the Fury* 원고 뭉치를 들고 곧 뉴욕으로 향했다. 후일 "I worked so hard at that book that I doubt if there's anything in it that didn't belong there"라고 고백할 만큼, 뉴욕에 머무는 동안 그는 온갖 심혈을 기울여 이 작품을 고쳐쓰면서 타자 원고를 작성하였다. 그러나 이런 개작 과정에서 무엇보다도 중요한 것은, 전혀 〈자신을 위해서〉만 썼던 이 작품을 독자들도 이해할 수 있도록 시간적 추이를 비롯한 여러 가지 애매모호한 부분을 보다 선명하게 만든 점이다. 마침내 타자 원고를 모두 완성한 그는 원고 맨 끝에 "New York, N. Y./October 1928"이라고 쓴 다음, 그것을 친구 벤 왓슨에게 넘겨 주며 출판사를 찾아 보도록 부탁하였다.

그러나 포오크너의 예상과는 달리 *The Sound and the Fury*는 생각보다 쉽게 출판되었다. Alfred Harcourt은 왓슨으로부터 받은 이 작품의 원고를 몇 주 동안 보관하고 있다가, 그의 동료 편집자 Harrison Smith가 독립하여 새 출판사 Janathan Cape & Harrison Smith를 차렸을 때 그 원고를 그에게 넘겨 주었다. 평소 포오크너의 작품을 칭찬해 마지 않던 스미스는 곧 그 작품을 출판하기로 결심, 왓슨을 편집자로 고용하여 출판을 위한 본격적인 작업에 들어갔던 것이다. 그리하여 1929년 7월에는 Oxford에 돌아와 있는 포오크너에게 교정쇄가 도착하였으며, 그는 곧 교정과 함께 부분적인 수정을 가하기 시작하였다. 그런데 그를 몹시 당황시킨 것은, 시간적 추이를 알리기 위하여 사용한 이탤릭체 부분을 모두 삭제해 버리고 대신 줄과 줄 사이를 빈 칸으로 남겨 놓았을 뿐만 아니라 텍스트에 부분적으로 가필을 한 것이었다. 그는 왓슨에게 "Dont make any more additions to the script, bud. I know you mean well, but so do I"라고 말하면서 모든 것을 원래 그대로 환원시켰다. 출판된 현재 텍스트에서 부분적으로 몇몇 애매한 곳이 발견되는 것은 바로 이런 환원과정에서 있은 실수에서 비롯되고 있는 것

이다. 어쨌든 이 작품은 초판 1,789권이 1929년 10월 7일, 그러니까 뉴욕의 증권가 Wall Street가 몰락함으로써 미국이 경제 대공황을 맞기 바로 두 주일 전에 출판되었다.

이렇게 Ernest Hemingway의 *A Farewell to Arms*와 Thomas Wolfe의 *Look Homeward, Angel*과 같은 해에 출판된 포오크너의 네번째 소설은 몇몇 비평가들의 관심을 끌었을 뿐 일반 독자들로부터는 이렇다할 반응을 얻지 못했다. 1931년에 초판에 이어 한 두 번 더 판을 거듭했지만, 1946년까지 17년이 지나도록 겨우 3,300부 정도밖에 인쇄되지 않았다. 더우기 1946년에 Modern Library 시리즈에 수록되기 전까지 수년 동안은 아예 절판된 상태에 있었다. 이렇게 이 작품이 독자들로부터 호응을 받지 못한데는 몇 가지 그럴만한 이유가 있었다. 우선 Lionel Trilling을 비롯한 비평가들이 지적했던 바처럼, ①이 소설은 미국 남부 미시시피 지방의 이야기를 다룬, 본질적으로 〈지방적〉인 작품이라는 점이다. 물론 이러한 견해는 이 작품이 지니고 있는 보다 보편타당성 있는 주제를 파악하지 못한 데서 비롯된 것이기는 하지만, 얼핏 보아 남부의 한 귀족집안의 몰락을 다룬 이 작품은 이 당시 미국의 독자들에게 큰 감명을 줄 수 없었던 것은 분명하다. 둘째로, ②이 소설이 출판된 시기가 바로 경제 공황기이기 때문에 생존의 문제가 눈앞에 닥친 미국인들은 문학작품에 할애할 물질적·정신적 여유가 없었다. 더우기 이러한 암담한 상황에 살고 있던 이들은 이 소설처럼 〈정신적 공황〉을 다룬 작품보다는 오히려 정치적 변혁이나 사회경제적 개혁같은 보다 현실적인 문제를 다룬 작품에 더 많은 관심이 있었다. 마지막으로, 이 작품이 미국 독자들에게 받아들을 받지 못한 가장 중요한 이유는 ③이 소설이 시도하고 있는 실험적인 요소에 있었다. 1922년 이미 T. S. Eliot의 *The Waste Land*와 Joyce의 *Ulysses*가 출판되었지만, 미국 독자들은 아직 이런 새로운 기교의 작품을 받아 들일 만큼 충분한 준비가 되어 있지 않았다. 따라서 이 작품은 1930년에 걸쳐 오히

러 구라파, 특히 불란서 독자들에 의해서 각광을 받았다. André Malraux, Maurice le Breton, 그리고 Jean-Paul Sartre 등이 이 작품을 격찬해 마지 않았으며, 그들은 또한 통찰력 있는 분석을 통하여 일반 독자들에게 이 작품을 소개했다. 미국내에서 이 소설이 본격적으로 독자들에게 이해되고 받아들여진 것은 비로소 1950년대 이후의 일이었다.

포오크너의 대부분의 작품이 그렇듯이 *The Sound and the Fury*는 작가 자신이나 그 주위에서 있었던 사건을 작품의 소재로 많이 사용하고 있다. 바로 앞 작품 *Sartoris*가 주로 작가의 선조들에게서 모델을 취해 왔다고 한다면, *The Sound and the Fury*는 보다 당대의 인물들로부터 모델을 취해 왔다고 할 수 있다. 우선 벤지의 장(章)에서 중요한 사건 중의 하나인 Damuddy의 죽음을 한 예로 들어 보자. 캄슨 자녀의 외할머니로 등장하는 그녀는 작가의 외할머니 Leila Dean Swift Butler로 부터 그 원형을 취해 왔다. 역시 포오크너 형제들로 부터 "Damuddy"라는 별명으로 불리우던 작가의 외할머니는 포오크너 집안에서 함께 살았으며, 오랫 동안 병으로 시달리다가 1907년에 사망하였다. 그리고 포오크너의 형제들은 캄슨 자녀들과 마찬가지로 그녀의 장례식에 참석하지 못하도록 집밖에 나가서 놀도록 강요되었던 것이다.

캄슨 집안을 위하여 헌신적으로 일하는 딜지는 포오크너 형제의 유모였던 Caroline Barr ("Mammy Callie")와 여러 면에서 비슷한 점이 발견된다. 포오크너 집안을 위하여 반세기 가량 헌신적으로 봉사해 온 캐롤라인은 특히 작가 포오크너에게는 특별한 의미를 지니고 있었다. 1940년 그녀가 사망했을 때 그녀를 위하여 마련된 조촐한 장례식에서 그는 "She still remained one of my earliest recollections, not only as a person, but as a fount of authority over my conduct and of security for my physical welfare and of active and constant affection

and love"라고 그녀의 죽음을 애도하고 있다. 더우기 미국 남부 흑인들을 주로 다룬 *Go Down, Moses* (1942)가 출판되었을 때 그는 이 책을 그녀에게 헌정하고 있으며, 그 헌정문에서 "To Mammy Caroline Barr, Mississippi, 1840~1940, who was born in slavery and who gave to my family a fidelity without stint or calculation of recompense and to my children an immeasurable devotion and love"라고 밝히고 있다. 물론 흑인 유모 캐롤라인이 포오크너의 작품에 모델로 쓰인 것은 *The Sound and the Fury*가 처음이 아니었다. 그의 첫 장편소설 *Soldiers' Pay*에선 이미 그는 Caroline Nelson ("Aunt Callie")을 통하여 헌신적인 흑인 유모상을 그리고 있으며, 또한 *Go Down, Moses*와 *Intruder in the Dust* (1948)에 등장하는 Lucas Beauchamp의 아내 Molly도 캐롤라인 바아를 연상시키고 있다. 그러나 그녀가 가장 완벽하게 구현되어 있는 인물은 역시 캄슨 집안의 〈처음과 끝〉을 지켜 본 딜지라고 할 수 있겠다.

캄슨 자녀들에 관한 에피소우드나 인물은 주로 포오크너의 어린 시절에서 비롯된다. 예를 들어, 캄슨 자녀들이 시냇가에서 물장난을 하며 노는 장면은 포오크너 자신이 두 동생 John과 Jack, 그리고 고종 사촌누나 Sallie Murry와 함께 악스퍼드 근처에 있는 Davidson's Bottom과 Burney Branch에서 놀던 유년시절의 추억에서 그리고 있다. 포오크너 형제들은 또한 작품 속의 캐디의 사생아 퀜틴처럼 창문을 통하여 그 옆에 서 있는 나무를 타고 땅 위에 내려오기도 하였다. 이 밖에도 이 작품에는 작가가 경험한 여러 가지 어린 시절의 추억이 생생하게 묘사되어 있다. 특히 포오크너가 그토록 애틋한 애정을 느꼈던 캐디는 작가보다 두 살 위인 샐리 머어리와 어린 시절부터의 친구였던 바로 이웃집에 살고 있던 Estelle Oldham에게서 힌트를 얻었다고 할 수 있다. 여기서 캐디의 생기발랄한 이미지는 샐리에게서, 그리고 몰락해 가는 귀족집 딸의 비극적 이미지는 에스텔에게서 왔던 것이다.

캐디로부터 많은 사랑과 보호를 받고 있는 벤지 조한 포오크너가 어렸을 적부터 알던 인물에서 비롯된다. *The Sound and the Fury*가 아직 "Twilight"의 단계에 머물고 있었을 때, 작가는 문득 캄슨 자녀들 중에 한 사람을 백치로 만들고 싶은 생각이 들었다. 그는 이 점에 대하여 후일 "the idea struck me to see how much more I could have got out of the idea of the blind, self-centeredness of innocence, typified by children, if one of those children had been truly innocent, that is, an idiot"라고 말하고 있다. 사실 포오크너가 이 작품을 쓰던 당시 백치와 같은 신체적 혹은 정신적 결함을 가진 사람들은 의외로 많이 있었다. 악스퍼드에서 몇 마일 떨어져 있는 어느 마을에는 거의 한 집에 한 사람씩 이런 환자가 있었다고 전해지고 있다. 특히 포오크너가 살고 있던 동네에도 백치 한 사람이 있어, 그는 언제나 쇠로 만든 울타리에 갇혀 지내는 그 백치의 모습을 어렸을 적부터 지켜보곤 하였다. 그리하여 이런 백치에 대한 생각은 일찍부터 포오크너의 마음 속에 자리잡고 있었다. 그가 구라파 여행을 떠나기에 앞서 잠시 뉴 오올리언즈에 머무는 동안 그 곳에서 발행되고 있는 *Times-Picayune*이라는 신문에 발표한 단편소품 중에 "The Kingdom of God"이라는 작품이 있다. 이 작품이 시작되는 첫 장면에 백치 한 사람이 벤지처럼 수선화 한 송이를 쥔 채 자동차 안에 앉아 있는 모습이 그려져 있다. 그의 얼굴은 "vague and dull and loose-lipped," 그리고 그의 두 눈은 "clear and blue as cornflowers, and utterly vacant of thought...always in his slobbering, vacuous face were his two eyes of a heart-shaking blue"라고 묘사되어 있는데, 이것은 벤지의 모습과 너무나 비슷한 것이다. 어쨌든 포오크너는 *The Sound and the Fury*를 5년간 집필했다고 주장하고 있는 것을 보면, *New Orleans Sketches* (1958)에 수록된 작품들을 쓸 당시부터 이미 벤지를 구상하고 있었다고 할 수 있다. 이 사실을 뒷받침하고 있는 그 좋은 증거로 퀜틴의 장(章)첫 부분

에 언급되는 St. Francis of Assisi와 "Little Sister Death"는 "The Kingdom of God"과 같은 시기에 발표된 "The Kid Learns"라는 작품과 1926년에 쓰여진 우화 *Mayday* (1977)에 이미 나타나 있다.

주제

포오크너가 *The Sound and the Fury*에서 다루고 있는 문제는 무엇인가? 이 작품은 그의 어느 작품보다도 그 주제를 파악하기가 쉽지 않다. 그러나 우선 무엇보다도 이 작품은 한 가족의 붕괴를 통하여 사랑의 중요성을 역설하고 있다고 할 수 있다. 사실 이 가족의 문제는 고대 그리스 비극이나 구약성서로부터 시작하여 Shakespeare 작품을 비롯한 르네쌍스 시대 문학에 걸쳐 현대 작품에 이르기까지 많은 작가에 의하여 다루어진 문제이다. 미국 문학만을 보아도 Nathaniel Hawthorne의 *The House of the Seven Gables*나 Edgar Allan Poe의 "The Fall of the House of Usher"는 이 문제를 다룬 대표적인 작품이다. 특히 미국 남부 문학은 이 가족이라는 사회의 최소 단위를 매우 중요한 주제로 취급하고 있다. 어떻게 보면 포오크너의 대부분의 작품은 어느 한 가족을 중심으로 거기서 일어나는 인간관계에 촛점을 맞추고 있다고 할 수 있다. 이것은 특히 그의 Yoknapatawpha 소설의 경우는 더욱 그러한데, 사아토리스 일가를 다룬 *Sartoris*, Bundren 일가를 다룬 *As I Lay Dying*, 부분적으로나마 Benbow 일가를 다룬 *Sanctuary*, Sutpen 일가를 다룬 *Absalom, Absalom!*, McCaslin 일가를 다룬 *Go Down, Moses*와 *Intruder in the Dust*, 그리고 Snopes 삼부작 *The Hamlet* (1957), 및 *The Town* (1957)이 바로 좋은 예이다. 이렇게 가족은 포오크너의 경우 다른 남부 작가들의 경우와 마찬가지로 매우 큰 의미를 갖는다. 그는 가족을 인간과 인간 사이에 존재하는 기본적인 관계나 교감에 대한 하나의 메타포로 보았으며, 가족의 붕괴는 곧 인간 관계나 교감의 붕괴로 보았던 것이다.

*The Sound and the Fury*가 취급하고 있는 가족은 두말 할 필요도 없이 캄슨 일가로 이들은 사아토리스 일가와 마찬가지로 남부의 귀족 가문이다. 캄슨가는 또한 사아토리스 가문과 마찬가지로 한 때는 찬란한 전통과 과거를 지니고 있는 가문이었다. 그들의 선조들 중에는 남북전쟁 때 용맹을 떨친 바 있는 장군도 있고 미시시피주의 주지사를 지낸 사람도 있었다. 그러나 이 작품이 주로 취급하고 있는 현재에 와서는 그 찬란한 전통과 과거는 한낱 그림자에 지나지 않는다. 가장(家長) Jason Richmond Compson Ⅲ은 가문이 부여하는 무거운 짐을 지고 있으며, 그는 여기서 오는 좌절감과 실망감을 술과 래틴시와 그리고 냉소주의로 달래다가 숨을 거둔다. 그의 후손에 내려와서는 더욱 말이 아니어서 큰아들 퀜틴은 이상과 현실 사이의 간극으로 절망한 나머지 결국 하아버드 대학 재학중 자살하고 만다. 그의 외딸 캐디는 무분별한 남자 관계로 사생아 퀜틴을 낳고 남편으로부터 버림을 받은 채 그 행방조차 묘연하다. 아들 제이슨은 그의 형과 누이가 받았던 모든 기회를 박탈당한 것에 몹시 분개하며, 지금은 가장으로서의 무거운 짐을 지고 있다. 그리고 막내 아들 벤지는 날 때부터 타고난 백치로서 현재 나이 33살이건만 3살 정도의 정신력을 소유하고 있을 따름이다. 이 작품은 캐디의 사생아 퀜틴이 제이슨의 돈을 훔쳐 어느 서커스 단원과 함께 가출, 그리고 이들을 추적했으나 끝내 잡지 못하고 분노와 절망 속에 제퍼슨으로 돌아오는 제이슨의 모습으로 끝을 맺고 있다. 그러나 포오크너가 15년 이후에 쓴 "Appendix: The Compsons"에 의하면 캐디는 1940년 파리에서 어느 독일 장군의 정부(情婦)가 되고, 제이슨은 Lorraine이라는 여인이 있었으나 결국 독신으로 지내며, 벤지는 어머니가 죽자마자 1933년에 Jackson에 있는 주립 정신병원으로 보내진다. 이로써 한 때 찬란한 전통과 과거를 자랑하던 캄슨가는 막을 내리고 폐허 속으로 사그러져 가는 저택과 함께 모두 끝을 맺는다.

그렇다면 캄슨가는 과연 무엇 때문에 몰락하고 있는가? 그

것은 호오쏜의 *The House of the Seven Gables*에 등장하는 Pyncheon 가처럼 선조가 저지른 죄의 삯 혹은 비행의 결과로 비롯되는가? 아니면 포우의 Usher 가처럼 운명적으로 그렇게 되도록 정해져 있었는가? 이러한 질문에 대한 대답은 바로 *The Sound and the Fury*의 주제를 이해하는 중요한 열쇠가 된다. 퀜틴은 캐디에게 "There's a curse on us. It's not our fault"라고 말하고 있지만, 본질적으로 캄슨가의 몰락은 외부적인 힘에서 비롯된다기 보다는 오히려 내면적인 데에 원인이 있다. 다시 말해서, 캄슨가의 파멸은 〈사랑〉 혹은 〈애정〉이라는 좀 막연한 이름 아래 포섭되는 정서적 교감이나 정서적 교섭이 이루어져 있지 않기 때문에 생겨나는 것이다. 무엇보다도 캄슨 자녀들이 받고 있는 치명적인 영향은 그들의 부모로부터 비롯된다. 앞서 지적한 바처럼 Mr. Compson은 술과 냉소주의로 현실로부터 도피하고 있으며, 그는 허무주의의 깊은 늪 속에 빠져 있다. 그에게는 인간은 한낱 〈불운의 총화〉에 불과하며, 인간의 모든 〈희망과 욕망〉은 시간이라는 거센 흐름 속에 결국 〈무덤〉으로 변해 버리고 만다. 그는 또한

> all men are just accumulations, dolls stuffed with sawdust swept up from the trash heaps where all previous dolls had been thrown away the sawdust flowing from what wound in what side that not for me died not.

라고 말하면서 삶 자체의 의미마저 부정하고 있다. 따라서 그는 본질적으로 자녀에 대하여 깊은 애정을 느끼고 있으면서도, 이런 패배주의와 자기학대로 인하여 몰락해 가는 가정을 붙들어 일으킬 정신력을 상실하고 있는 것이다.

더우기 그의 부인 Caroline Compson은 거의 모든 면에서 어머니로서의 기능을 감당하지 못하고 있다. 우선 둘째 아들 제이슨을 편애하는 그녀는 다른 자녀들을 거부한다. 그녀가 제이슨을 특별히 사랑하는 이유는 그만이 자기 친정 식구, 즉 Bas-

comb 집안 사람을 닮은 한편, 나머지 세 자녀는 모두 캄슨 집안 식구를 닮았다고 생각하기 때문이다. 그녀는 벤지와 같은 백치와 캐디와 같은 패륜아를 낳은 것을 자신의 귀족 신분이나 체면에 대한 모욕으로 간주하고 있다. 특히 캐디의 경우, 그녀는 필요 이상의 과민한 반응을 보임으로써 오히려 캐디의 몰락을 재촉했던 것이다. 사춘기를 맞이한 캐디가 어느 사내 아이와 키스를 했을 때, 그 다음날 그녀는 자신의 딸 캐디는 죽었다고 검은 상복과 베일을 쓰고 집안을 돌아다닐 정도였다. 결국 이런 행동은 캐디로 하여금 죄책감을 더욱 불어 일으켰으며, 어쩌면 캐디는 이런 질식할 것같은 가정 환경에 대한 하나의 발발로서 그렇게 행동했는지 모른다. 따라서 언제나 신경질적이고 자기연민에 빠져 있는 캄슨씨 부인은 어머니로서의 정상적인 역할을 할 수 없었던 것은 당연한 노릇이다. 그녀는 가정의 모든 짐을 흑인 하인 딜지에게 맡겨 둔 채, 자신의 연약한 몸을 보살피면서 언제나 불평 가운데서 지내고 있다. 퀜틴은 어렸을 때 어느 책에서 본 그림을 회상하면서

> When I was little there was a picture in one of our books, a dark place into which a single weak ray of light came slanting upon two faces lifted out of the shadow...It was torn out, jagged out. I was glad. I'd have to turn back to it until the dungeon was Mother herself, she and Father upward into weak light holding hands and us lost somewhere below even them without even a ray of light.

이라고 말하고 있는 것만 보아도 이 점을 쉽게 알 수 있다. 퀜틴은 또한 절망 속에서 "If I'd just had a mother so I could say Mother Mother"라고 독백하고 있다.

따라서 이런 부모 밑에서 자라난 캄슨 자녀들은 정상적인 인간관계가 마비된 채 정신적으로 절룩거리는 불구자들에 불과하

다. 퀜틴은 캐디의 타락 이후 정신적 지주를 찾지 못하기 때문에 결국 죽음의 길을 택하고 있다. 캐디 역시 사랑, 애정, 혹은 이해가 결여되어 있는 가정의 희생물이 된다. 제이슨은 어머니의 사랑을 독차지하고 있으면서도 그녀를 기만하고 있으며, 퀜틴과 캐디에게 온갖 기회를 주면서도 자신에게는 이렇다할 기회를 주지 않은 아버지에 대하여 몹시 분개를 느끼고 있다. 특히 캐디의 사생아 퀜틴에 대한 그의 행동은 친족 관계를 떠나 일상 인간 관계에서도 용납될 수 없는 처사라고 할 수 있다. 그리고 자기 동생 벤지에 대해서는 동정심이나 연민은 커녕 오히려 수치심으로 생각하며 하루 빨리 잭슨에 있는 정신병원에 보낼 것을 주장하고 있다. 그에게는 모든 인간 관계는 하나의 화폐 가치로서 환산된다. 예를 들어, 아버지의 장례식 날 캐디가 무덤 위에 갖다 놓은 꽃다발을 바라보며 그는 "There must have been fifty dollars' worth"라고 중얼거리고 있다. 마찬가지로 그의 정부 Lorraine과의 관계 역시 돈이라는 관점에서만 의미를 지니고 있는 것이다.

요컨대 포오크너는 *The Sound and the Fury*에서 사랑과 이해의 결핍으로 빚어진 한 가족의 붕괴를 통하여 바로 그 사랑과 이해의 중요성을 강조하고 있다. 그런데 포오크너는 Lawrence Bowling이 지적했듯이, 사랑이나 이해의 부재(不在) 혹은 그것의 도착된 형태를 통하여 간접적으로 그 중요성을 주장하고 있는 것이다. 다소 역설적인 이야기로 보이겠지만, 이것은 포오크너 문학을 이해하는 데 매우 중요한 단서를 제공해준다. 미국 육군사관학교에서 가진 한 모임에서 "Sir, in many of your works you deal with perversion and corruption in men. How do you feel this uplifts your readers, exemplified in courage and honor?"라는 질문을 받고 포오크너는

> Well, the easy answer is, it may show them what I don't think they should do, which is easy and glib and meaning

> less. I think that the reason is that one must show man; the writer, the painter, the musician wants to show man not in his—not when he's dressed up for Sunday, but in all his phases, his conditions; then the very fact that to see man in his base attitudes, his base conditions, and still show that he goes on, he continues, he has outlived the dinosaur, he will outlive the atom bomb, and I'm convinced in time he will even outlive the wheel.

이라고 대답하고 있다. 이것은 이 작품뿐만 아니라 *Sanctuary, Light in August,* 혹은 *A Fale* (1954) 등을 비롯한 그의 대부분의 작품에 적용되고 있는 것이다.

한편 사랑과 이해의 결핍으로 와해된 캄슨 일가를 하나의 메타포로 본다면, *The Sound and the Fury*는 전통적인 남부 사회의 붕괴를 그리고 있다고 할 수 있다. 전통적인 남부 사회는 캄슨 일가처럼 와해될 수밖에 없었다. 그것은 남부 사회는 우선 내재적으로 사랑과 이해가 결여된 캄슨 일가처럼 흑인 노예라는 비인간적인 제도에 그 기반을 두고 있었으며, 외부적으로는 남북전쟁 이후 남부의 전통적 농경 사회는 북부의 공업 사회로부터 크나큰 위협을 받고 있었기 때문이다. 더우기 이 작품은 미국의 전통적 남부 사회의 붕괴뿐만 아니라 더 나아가서는 20세기를 사는 현대인의 붕괴를 의미하기도 한다. 다시 말해서, 포오크너는 캄슨 일가의 비극을 통하여 현대인이 처해 있는 정신적 상황, 즉 비극적 상실감과 정신적 불모현상을 상징적으로 보여주고 있다. 현대인들은 캄슨 집안의 구성원들처럼 자기 중심적이며 사랑과 동정과 이해가 결여되어 있다. 이들에게는 이런 인도주의적 가치관 대신에 상업주의적 가치관이 팽배되어 있는 것이다.

포오크너의 *The Sound and the Fury*는 심오한 작품이기 때문에 다른 관점에서도 얼마든지 그 접근이 가능하다. Irving

Howe를 비롯한 비평가들이 시도했던 사회학적 접근 방법이나 Richard P. Adams 등의 신화적 접근 방법은 그만두고라도 형이상학적, 심리학적, 그리고 형식주의적 관점에서 이 작품을 간단히 살펴보기로 하자. 먼저 이 소설은 시간의 문제를 다룬 형이상학적 작품이라고 할 수 있다. 이 작품이 미국내에서 진정한 가치를 평가 받기 훨씬 전에 싸르트르에 의해서 처음으로 주장된 이 이론은 후일의 비평가들에게 많은 영향을 주었다. "On *The Sound and the Fury:* Time in the Work of Faulkner"라는 논문에서 싸르트르는 이 소설을 가르켜 〈시간의 형이상학〉이라고 부르면서, 인간의 비극은 시간이라는 쇠사슬에 얽매어 있다는 점을 지적하고 있다. 사실 제이슨 캄슨은 아들 퀜틴에게 할아버지 때부터 물려 온 시계를 주면서

p.153 Quentin, I give you the mausoleum of all hope and desire; it's rather excrutiating-ly apt that you will use it to gain the reduct[i]o [ad] absurdum of all human experience which can fit your individual needs no better than it fitted his or his father's. I give it to you not that you may remember time, but that you might forget it now and then for a moment and not spend all your breath trying to conquer it. Because no battle is ever won he said. They are not even fought. The field only reveals to man his own folly and despair, and victory is an illuson of philosophers and fools.

라고 말하고 있다. 그는 또한 단적으로 "a man is the sum of his misfortunes. One day you'd think misfortune would get tired, but then time is your misfortune"이라고 밝히고 있다. 여기서 포오크너가 뜻하는 바는, 인간은 결국 시간이라는 거센 격류 속에 존재하기 때문에 그의 모든 경험은 아무런 의미를 지니고 있지 않다는 것이다.

oc 시간이론 F 철학자 Henri Bergson → la durée (duration) 시간의 지속(개념)
과거 현재 미래 각각이 단절되는 것이 아니라 즉 지속되는 것이다.
현재 안에 모든 과거가 담겨져 있고, 앞으로 어떠한 미래가 될지, 그 요소를 담고있다.
시간의 지속은 인간의 의식 (의지의나, 요는 나의 나)의 지속을 의미.

Character의 시간의식.

특히 이 작품에 등장하는 대부분의 작중 인물들은 시간에 대하여 그릇된 태도나 관념을 갖고 있다. 3살 정도의 의식밖에 소유하고 있지 않은 벤지는 시간에 대하여 무의식적이다. 그에게는 미래는 아무런 의미가 없으며 오직 과거와 현재만이 존재할 뿐이다. 시간에 대하여 강박관념을 갖고 있는 퀜틴은 시간으로부터 도피, 혹은 시간을 말살시키려고 한다. 자살을 계획하던 날 그가 시계를 부수어 버린다던지, 혹은 그림자로부터 회피하는 행위는 모두 이런 시간에 대한 태도에서 비롯된다. 그에게는 현재나 미래는 없으며 오로지 존재하는 것은 과거의 무거운 짐뿐이다. 제이슨은 언제나 시간으로부터 쫓기는 인물이다. 시간은 곧 돈으로 환산되는 그에게는 과거나 미래는 없고 오직 현재만이 의미를 지니고 있다. 캄슨 자녀들과 비교하여 흑인 유모 딜지만이 시간에 대한 올바른 태도를 갖고 있다. 그녀에게 시간은 과거·현재·미래가 모두 하나이며, 어쩌면 그녀는 영원성의 시간 속에서 살고 있다고 하겠다. 시간에 대한 그녀의 올바른 태도는 부엌의 고장난 시계에서 잘 나타난다. 고장난 시계가 5시를 알리지만, 그녀는 시계를 보지 않고도 8시인지를 금방 알아차리는 것이다.

전통, 명예

→Caddy의 정조에대해 집착. → 지미 집안의명예

duration (지속)

캄슨 집안 식구들은 이렇게 시간에 대하여 왜곡된 태도를 갖고 있어 삶에 있어서 아무런 의미를 느끼지 못한다. 그들은 거의 대부분 과거 지향적이며, 미래에 대해서는 아무런 비젼이나 가능성이 없다. 싸르트르가 지적하고 있듯이, 그들은 지붕이 없는 차에 탄 채 뒤를 향하여 차창 밖으로 펼쳐지는 풍경을 바라보고 있는 인물들과 흡사하다. 따라서 포오크너는 이런 캄슨 일가를 통하여 미래가 없는 삶, 즉 허무주의적 인생관을 보여 주고 있다. 허무주의는 바로 삶의 시계 바늘이 더 이상 미래를 가르키고 있지 않을 때, 그리하여 삶에 대한 아무런 의미를 느낄 수 없을 때 비롯되기 때문이다. 더우기 캄슨 일가의 몰락을 다루고 있는 이 소설에서 일상적인, 연대기적인 시간은 모두 붕괴되고 혼돈 속에 빠져 있다. 이 점에 관하여 미국의 철학자

William Barrett 은 현대 예술에 관한 그의 저서 *Time of Need* 에서

> For the ordinary novel, as for the purposes of ordinary life, time is the chronology of calendar and clock. That is the framework within which we give pattern to our life, establish some meaning for ourselves as we reckon up the past and portion out the future. The Compsons have lost their hold upon this kind of time; their world has become issueless, without future; time beats faintly but points nowhere, and therefore has effectively ceased. This was the appropriate view of time to convey the vision of a world that has become meaningless.

라고 지적하고 있다. 특히 포오크너의 이런 허무주의적 인생관은 이 소설의 제목에서 잘 나타나 있다. Shakespeare 의 *Macbeth* 5막 5장에서 따온 이 귀절("It is a tale/Told by an idiot, full of sound and fury,/Signifying nothing")은 삶의 비극적 의미를 그린 이 작품의 주제를 단적으로 표현해 주고 있다고 하겠다. 결국 인생은 바보가 지껄이는 이야기, 화를 내며 시끄럽게 떠들어대지만, 아무런 의미 없는 이야기라는 맥베쓰의 독백은 현대인의 구호처럼 유행되어 있는 인간 실존의 부조리를 대변하고 있는 것이다.

II

The Sound and the Fury 에 대한 심리학적 접근은 크게 두 가지 측면에서 생각해 볼 수 있다. 우선 모든 문학 작품은 그 창조자의 반영 혹은 투사일진대, 포오크너의 이 작품 배후에 숨어 있는 창작 과정 그 자체를 살펴보는 작업이 그 하나이다. 포오크너가 이 작품을 쓰게 된 심리적 동기는 〈상실〉과 〈결여〉라는 점을 이미 지적한 바 있다. 좀더 부연해서 말한다면, 이 작품은 프로이트가 주장하는 예술 창작 이론에 상당히 접근하고 있다. 프로이트는 예술 창작을 가르켜 〈죽음을 애도하는 행

위〉(Trauerarbeit)로 보았다. 다시 말해서, 글을 쓴다는 것은 그것을 읽는 것과 마찬가지로 잃어버린, 혹은 결핍된 그 무엇에 대하여 끊임없이 슬퍼하는 행위라는 말이다. 마찬가지로 만약 독자가 작품에서 어떤 쾌락을 얻는다면, 그 쾌락은 결국 잃어버린 것이나 결핍된 것에 대한 보상물이나 대치물을 찾는 데서 얻는 즐거움에 지나지 않는다. 따라서 이 작품의 중심적인 인물 캐디 캄슨은 〈상상력에서 생겨난 누이 동생〉 혹은 〈마음속에서 창조된 딸〉인 것이다. 포오크너는 모든 문학 작품의 배후에는 이렇듯 작가를 사로잡는 여인이 항상 존재하고 있다고 굳게 믿고 있었다. 그는 두번째 소설 *Mosquitoes*에서 Fairchild라는 작중 인물을 통하여

> I believe that every word a writing man writes is put down with the ultimate intention of impressing some woman that probably don't care anything at all for literature, as is the nature of woman. Well, maybe she ain't always a flesh and blood creature. She may be only the symbol of a desire. But she is feminine. Fame is only a by-product.

라고 말하고 있다.

이 작품에 대한 또 하나의 심리학적 접근 방법으로, 이 소설은 정신분석에서 말하는 인성(personality)의 여러 요소를 다루고 있는 것으로 볼 수 있다. 프로이트는 인간의 정신기구(mental apparatus)를 〈이드〉(*id*), 〈에고〉(*ego*), 그리고 〈수퍼에고〉(*superego*)의 세 가지 형태로 분류하고 있다. 무아의식(無我意識)의 세계 〈이드〉는 개인의 본능적인 충동의 원천인 무의식의 층으로 〈에고〉의 기초를 이루는 충동이다. 자아(自我)의 세계 〈에고〉는 외계를 경험하여 이것에 반응하고 개인의 본능적인 충동, 즉 〈이드〉의 원시적 요구와 사회적·물리적 환경과의 사이를 조절하는 것을 말한다. 초자아(超自我)의 세계 〈수퍼에고〉는 〈이드〉에서 발견되고 〈에고〉를 지배하는 것으로 본능을 억

압하는 일종의 무의식적 양심이라고 할 수 있다. 그런데 포오크너의 *The Sound and the Fury*는 바로 이러한 정신 기구의 세 형태를 그리고 있다고 할 수 있다. 다시 말해서, 벤지는 〈이드〉의 세계를, 퀜틴은 〈에고〉의 세계를, 그리고 제이슨은 〈수퍼에고〉의 세계를 각각 대변하고 있다. 이런 관점에서 본다면, 캐디는 〈리비도〉(libido)의 세계, 즉 인간의 모든 행위의 숨은 동기를 이루는 근원적인 욕망을 상징하며, 딜지는 이런 모든 것이 통합된 인간인 것이다. Carvel Collins에 의하여 처음으로 주장된 이 견해는 다소 무리가 있기는 하지만, 매우 흥미 있는 이론임에 틀림없다. 특히 포오크너가 이 작품을 쓸 당시 프로이트의 정신분석 이론이 한창 유행했었다. 그가 직접 프로이트를 읽지는 않았다고 하더라도 시대 정신 속에 이미 그것이 들어 있었다. 버어지니어 대학에서 이 작품에서 〈이드〉, 〈에고〉, 〈수퍼에고〉의 이론을 그리려고 했느냐는 질문에, 그는 "the writer don't have to know Freud to have written things which anyone who does know Freud can divine and reduce to symbols"라고 대답하고 있다.

마지막으로 형식주의 비평의 입장에서 이 작품을 접근해 보기로 하자. 예술 작품에 있어서 내용과 형식, 그리고 의미와 구조는 분리할 수 없다는 가정에 그 기초를 두고 있는 형식주의 비평은 작품의 구성·스타일·이미지 등의 분석을 통하여 작품의 의미와 내용을 추출하고 있다. 그런데 *The Sound and the Fury*는 작가가 여러 번 반복해서 강조하고 있듯이 똑같은 사건을 네 번 (혹은 다섯번)씩이나 되풀이하고 있다. 작가는 〈아름답고 비극적인 소녀〉 캐디의 이야기를 그녀의 세 형제를 통하여 각각 그려 보려고 하였으나 실패, 결국 마지막에는 작가 자신이 직접 〈대변인〉으로서의 역할을 하고 있다. 다시 말하면, 이 소설의 중심적인 인물 캐디를 두고 네 사람이 각각 자신의 관점과 편견을 가지고 그녀를 묘사하고 있는 것이다. 이 작품이 지니고 있는 이런 구성상의 특징을 기초로 하여 작품의 의

미를 파악해 보려는 것이 바로 형식주의 비평의 입장이다.

이 작품이 의미하는 바는 우리가 소위 〈진리〉나 〈사실〉 혹은 〈실재〉라고 부르는 것에 도달하는 것이 얼마나 어려우며 부정확한가 하는 점이다. 각각의 내레이터는 자기만의 독특한 편견과 성격과 이해 관계에 따라 그런 〈진리〉, 〈사실〉, 〈실재〉를 파악하고 있다. 예를 들어, 백치 벤지에게 캐디는 부모로부터 박탈당한 사랑과 보호를 의미한다. 그러나 캐디는 퀜틴에게는 전통적 남부 사회가 그 무엇보다 중요시했던 명예의 상징이며, 제이슨에게는 캐디는 오직 돈과 복수라는 관점에서만 의미가 있는 것이다. 특히 이들 내레이터들은 일단 자신이 〈진리〉라고 받아들인 바를 확고한 그리고 불변의 절대적인 것으로 집착함으로써 이 진리를 오히려 왜곡하고 있다. Michael Millgate, Olga Vickery, Frederick Hoffman 등의 비평가들이 주장하듯이 결국 이 작품은 〈진리〉나 〈사실〉은 포착하기가 어렵다는 점, 그런 〈진리〉나 〈사실〉은 어디까지 상대적이며 절대적이 아니라는 점, 그리고 한 인간의 어느 행동과 그에 대한 다른 인간의 이해나 해석은 각각 다르다는 점을 보여주고 있다. 이런 관점에서 본다면, 포오크너의 다른 대표작품, 이를테면 *As I Lay Dying*과 *Absalom, Absalom!*도 *The Sound and the Fury*와 결국 똑같은 문제를 다루고 있다고 할 수 있다.

구성

*The Sound and the Fury*는 처음 출판되었을 때부터 이 소설이 지니고 있는 구성간의 문제로 많은 비평가들로부터 주목을 받았다. 대부분의 비평가들은 이 작품의 네 부분 혹은 네 장(章)은 너무 일방적으로 배열되고 있어 독자를 혼미시키고 있다고 생각하였다. 특히 그들은 백치 벤지를 이 작품의 첫번째 내레이터로 사용된 점에 대하여 적지않은 불만을 표시하면서, 만약 이 네 장이 달리 배열되었더라면 더욱 큰 효과를 얻을 수 있을 것이라고 주장하였다. 그래서 어떤 비평가들은, 이 소설은 이른바 〈딜지의 장〉으로 알려져 있는 맨 마지막 장으로

부터 시작되어야 한다고 주장하는가 하면, 또 다른 비평가들은 제이슨이 내레이터로 사용되고 있는 세번째 장으로부터 시작되어야 한다고 주장하고 있는 것이다. 물론 이런 구성상의 기이성은 이 작품을 처음 읽는 독자들로 하여금 많은 어려움을 가져다 주는 것은 사실이다. 그러나 작가 포오크너는 단순히 독자들을 혼미시키기 위하여 이렇게 네 장을 배열한 것은 아니다. 싸르트르가 일찌기 지적했듯이 소설의 테크닉은 항상 작가의 형이상학과 깊은 관계가 있기 때문이다. 싸르트르의 주장대로 포오크너는 캄슨 집안의 몰락을 그리는데 있어 이런 방법으로 밖에는 달리 그릴 수 없었던 것이다. 따라서 만약 포오크너가 이 작품을 다른 식으로 배열했다면 그는 전혀 다른 이야기를 하고 있는 셈이다. 결국 이 방법만이 작가가 말하고자하는 바를 가장 완벽하게 표현할 수 있는 유일한 방법인 것이다.

그렇다면 무엇 때문에 벤지의 장(1928년 4월 7일, 토요일)이 *The Sound and the Fury*의 맨 처음에 오는가? 이 벤지의 장은 현재 사건의 시간적 추이로 본다면 세번째에 속하고 있지만, 앞으로 이 작품이 다루게 될 주제와 아이디어가 모두 여기에 소개되어 있다. 만약 다른 장이 이 소설의 첫부분에 온다면 오히려 독자가 느끼게 되는 정서적 강도가 격감되게 될 것이다. 더우기 이 벤지의 장에는 앞으로 등장될 작중 인물이 대부분 소개될 뿐만 아니라 그들의 성격적 특징이 잘 나타나 있다. 예를 들어, 캐디가 앞으로 보여주는 고집세고 반항적인 성격은 이미 개울에서 물장난을 하며 놀 때, 혹은 집에 돌아온 후 그녀의 행동과 말에서 예견된다. 마찬가지로 사색적이며 고립적인 퀜틴의 성격과 이기적이며 실리적인 제이슨의 성격 또한 이미 그들이 보여준 여러 행동에서 잘 나타난다. 그러나 무엇보다도 벤지의 장이 이 소설의 맨 처음에 오는 이유는, 이 장은 캄슨 집안의 자녀들이 가장 나이어린 시절을 다루고 있다는 점이다. 33살의 벤지가 흑인 하인 Luster의 보살핌을 받으며 집 근처를 배회하는 현재 시간을 제외하고는 이 벤지의 장은 거의 대

부분 30여년 전의 과거 사건을 취급하고 있다. 그 중에서도 가장 중요하게 다루어지고 있는 에피소우드는 Damuddy의 죽음과 벤지의 이름을 변경한 사건이다. 물론 포오크너가 후일 쓴 "Appendix: The Compsons"에 언급된 캄슨가의 역사는 1745년의 Culloden 전투까지 소급되고 있지만, 작품 안에서 취급되고 있는 사건 중에서는 이 벤지의 장에서 다루어지고 있는 것들이 가장 오래된 사건들이다. 그 다음 퀜틴의 장은 캐디가 성숙하여 처녀성을 잃고 결혼한 후의 사건을 주로 취급하고 있다. 세번째의 제이슨의 장은 캐디의 결혼 이후 캄슨 집안에 일어난 사건을, 그리고 맨 마지막 딜지의 장에 이르러서는 1928년 현재의 사건에 촛점을 맞추고 있는 것이다.

이렇게 *The Sound and the Fury*는 구성적인 면에서 볼 때 하나의 통일성을 지니고 있다. 이 소설은 캄슨 집안 자녀들의 유년 시절부터 시작하여 사춘기를 지나 청년·장년기에 이르는 시간적 추이를 다루고 있기 때문이다. 이런 구성상의 통일성은 다른 면에서도 찾아 볼 수 있다. 즉, 이 작품은 벤지의 장이 보여주고 있는 폐쇄된 (혹은 개인적인) 세계에서 출발하여 보다 개방된 (혹은 공적인) 세계로 점차 옮아가고 있다. 백치인 벤지의 의식 세계는 외부 세계와 모든 것이 차단된 채, 자신의 패턴에 따라서만 모든 외부 경험이 의미를 가진다. 벤지는 자신의 이런 패턴이 조금이라도 깨뜨려질 때마다 소처럼 울부짖거나 칭얼거리고 있다. 더우기 이 작품의 현재 1928년 4월 7일에 일어나는 벤지의 행동은 벤지의 폐쇄된 세계를 더욱 뒷받침해 준다. 하루 종일 사그러져 가는 캄슨 저택 주위와 지금은 골프장으로 변해 버린 캄슨가의 목장 주변을 배회할 뿐, 그는 외부 세계와 완전히 접촉이 단절되어 있다. 그러나 퀜틴과 제이슨의 장에 이르러서는 이런 질식할 것같이 답답한 세계는 점차 캄슨 집안 밖의 세계로 옮아오면서 더욱 외부 세계와 관련을 맺는다. 퀜틴은 하아버드 대학과 보스턴 근교를 배회하며 제이슨 역시 제퍼슨과 그 주위로 그의 행동 범위를 넓히고 있다.

이 작품의 맨 마지막 장에 와서는 완전히 개방적이고 공적인 세계로 확대되고 있다. 요컨대 이 작품은 폐쇄적인 세계로부터 개방적인 세계로, 그리고 개인적인 세계로부터 사회적인 세계로 점차 옮아옴으로써 구성상의 통일성을 주고 있는 것이다.

이 밖에도 *The Sound and the Fury*는 다른 구성상의 통일성을 지니고 있다. Lawrance Thompson이 주장하고 있듯이 이 작품은 벤지의 장과 퀜틴의 장이, 그리고 제이슨의 장과 딜지의 장이 서로 변증법적인 구조적 패턴을 갖고 있다. 즉, 벤지의 생일날 (1928년 4월 7일, 聖 토요일)은 퀜틴이 스스로 목숨을 끊는 죽음의 날 (1910년 6월 2일, 洗足 목요일)과 뚜렷한 대조를 이룬다. 마찬가지로 제이슨이 하루 종일 분주히 방황하는 그리스도 수난일 (1928년 4월 6일, 聖 금요일)은 딜지가 중요하게 부각되는 부활절 (1928년 4월 8일, 일요일)과 크게 대조를 이루고 있다. 특히 이 작품의 첫 장과 마지막 장은 긍정적인 요소가 많으며, 이런 긍정적 장들은 그 중간의 장들, 즉 퀜틴과 제이슨의 장을 상징적으로 감싸고 있다. 더우기 이 작품은 네 개의 장이 각각 서로 유기적인 통일성을 지니고 있을 뿐만 아니라 네 개의 장 역시 개별적으로 유기적인 연관성을 갖고 있다. 즉, 네 개의 각장은 거의 예외없이 새벽이나 아침에 시작되어 늦은 오후나 저녁에 끝이 난다. 바꾸어 말하면, 네 개의 각장은 주인공이 잠자리에서 깨어나거나 혹은 깨어난 직후부터 시작하여, 주인공이 잠자리(퀜틴의 경우는 죽음이라는 깊은 잠)에 드는 장면으로 끝을 맺고 있다. 이 밖에도 이 소설은 여러 가지 모티프를 통해서도 구조적 통일성을 꾀하고 있다. 중요한 모티프를 몇 가지만 들어 본다면, 이미 논의된 것처럼 각기 주인공들이 보여주는 시간에 대한 태도, 작품 전체를 통하여 계속하여 반복되는 물과 그림자의 모티프등 이 바로 그것이다.

이렇게 *The Sound and the Fury*는 얼핏보기에는 네 장이 각각 아무런 유기적인 관련성이 없이 산만하게 나열되어 있는 것 같으면서도 여러 가지 구성상의 통일성을 지니고 있는 작품이

다. 이 네 개의 장은 마치 잘 짜여진 교향곡과 같아서 모든 부분이 모여 하나의 조화된 음악을 이루고 있다. 이 작품을 최초로 불어로 번역한 Maurice Coindreau는 네 개의 장을 교향곡의 네 악장에 비유하고 있다. 즉, 벤지의 장은 "moderato"의 교향곡 제 1 악장, 퀜틴의 장은 "Adagio"의 제 2 악장, 제이슨의 장은 "Allegro"의 제 3 악장, 그리고 딜지의 장은 "Andante religioso," "Allegro furioso," "Allegro barbaro," 혹은 "Lento"의 제 4 악장에 해당된다는 것이다. 포오크너의 이 작품은 음악 이외에 미술의 메타포로도 설명될 수 있다. 이 소설은 그 구성에 있어서 이른바 인상파나 입체파 화가들이 시도하고 있는 수법에 매우 접근하고 있기 때문이다. 세부적인 묘사보다는 순간적인 과능적 인상을 표현하고자 하는 Manet, Monet, Degars로 대표되는 인상파 화가와 마찬가지로, 포오크너는 산만하면서도 무질서한 구성을 통하여 삶의 경험을 포착하려고 하였다. 뿐만 아니라 포오크너는 Picasso를 비롯한 입체파 화가들처럼 삶을 온전한 것으로 보다는 오히려 단편적인 것으로, 그리고 바둑판처럼 가지런히 패턴된 것으로 보다는 오히려 비틀린 것으로 보았다. 포오크너가 *The Sound and the Fury*를 비롯하여 *As I Lay Dying*과 *Absalom, Absalom!*에서 보여준 다각적 관점(multiple point of view)은 바로 모든 실재나 현실을 평면적으로 보는 데에 만족하지 않고 입체적으로 파악하려는 데에서 오는 피치 못할 결과인 것이다.

문제 포오크너의 이 소설은 구성상의 기교뿐만 아니라 스타일상의 기교에 있어서도 뛰어난 작품이다. 작가가 이야기하고자 하는 바에 따라 스타일이 변해야 된다고 믿었던 포오크너는 *The Sound and the Fury*에서 필요에 따라 각각 다른 스타일을 사용하고 있다. 벤지의 장은 문법적이나 수사적인 면에 있어서 대체로 단순하다. 포오크너는 벤지를 가르켜 "He didn't know too much about grammar; he spoke only through his senses"라고 말하고 있는 것을 생각할 때, 벤지의 이런 단순한 스타일

은 지극히 당연한 일이다. 세 살 정도의 정신력을 소유하고 있는 벤지는 어려운 단어나 긴 문장을 피하고 있다. 독자가 벤지의 장을 읽을 때 흔히 느끼게 되는 당혹스러움은 스타일에서 보다는 오히려 아무런 논리적 연관성이 없이 한 에피소우드에서 다른 에피소우드로 옮겨오기 때문에 생겨난다. 더우기 이런 벤지의 언어는 백치인 그의 심적 작용을 잘 나타내 주고 있는 것이다.

벤지의 장에서 사용된 스타일과는 달리, 퀜틴의 장에서 사용된 스타일은 매우 복잡하다. 하아버드 대학에 재학 중인, 퀜틴은 지적인 면이나 교육의 면에서 고도로 발달되어 있어 그가 사용하는 언어 또한 이에 부합되고 있다. 보다 어려운 단어의 선택과 인유(引喩)의 사용은 물론이고 그는 벤지보다도 훨씬 급속도로 연상을 한다. 벤지의 장에서는 약 100번 정도 장면이 전환하는 반면, 퀜틴의 장에서는 200번 정도 장면이 전환하는 것이다. 특히 그는 죽음의 시각이 가까와옴에 따라 점점 환각의 세계에 몰입하고 있으며, 따라서 문장 또한 단편적이고 무질서한 것으로 바뀐다. 그는 벤지와는 달리, 주위에서 일어나는 모든 사건에 대하여 판단을 내릴 뿐만 아니라 자신의 주관에 따라 해석을 내리고 있다. 요컨대 작가에 의하여 "an educated half-madman"으로 불리우고 있는 퀜틴의 스타일은 그의 정신적 능력에 일치되고 있다. 벤지가 구체적·감각적으로 사고하고 있다고 한다면 퀜틴은 보다 추상적·형이상학적으로 사고하고 있다고 할 수 있다.

캄슨 집안 사람 중에서 〈Culloden 전투 이후 최초로 제정신을 가진 인물〉로 불리우고 있는 제이슨의 스타일은 논리적이고 명확하다. 자신의 합리성과 실제성에 대하여 적지않이 자신감을 가지고 있는 만큼 제이슨이 사용하고 있는 언어는 벤지나 퀜틴의 장에서처럼 내면 독백(interior monologue)의 수법을 택하고 있으면서도 매우 질서정연하다. 한편 제이슨은 부모나 다른 형제들로부터 여러 기회를 박탈당했다고 생각하고 있기 때문에

그들에 대하여 적지않은 분노와 적개심을 느끼고 있다. 따라서 그가 사용하는 언어는 주로 욕설이나 속어같은 구어체 표현이 많다. 예를 들어, 그는 자신의 하루 생활을 이야기하는 독백에서 "Once a bitch always a bitch"라는 표현으로 시작하고 있다. 제이슨의 독백이 벤지나 퀜틴의 그것보다 훨씬 더 직접성을 느끼는 것은 바로 이런 이유 때문이다. 독자들은 제이슨이 자신의 하루 생활을 목소리 높여 이야기하고 있는 것을 옆에서 엿듣고 있는 기분을 느끼는 것이다. 그리고 앞의 세 독백과는 달리, 맨 마지막 딜지의 장에 이르러서는 스타일은 전혀 다른 것으로 바뀐다. 작가가 직접 "I tried to gather the pieces together and fill in the gaps by making myself the spokesman"이라고 밝히고 있듯이, 여기서는 모든 작중 인물들은 〈밖으로부터〉 그려지고 있다. 특히 3인칭의 전통적인 수법은 딜지가 보여주는 질서나 안정감을 나타내는 데에 잘 부합되고 있다고 하겠다.

Faulkner 연보

1897 : 9월 25일, 작가 William Cuthbert Falkner가 Mississippi주 New Albany에서 태어나다.

1898 : 작가의 아버지 Murry Falkner가 집안에서 경영하는 철도 회사의 회계 책임자로 임명되어 가족과 함께 Ripley로 이사하다.

1899 : 6월 26일, 작가의 동생 Murry Falkner가 태어나다.

1901 : 9월 24일, 작가의 둘째 동생 John Wesley Thompson Falkner 3세가 태어나다.

1902 : 작가의 할아버지 John Wesley Thompson Falkner 2세가 철도 회사를 팔다. 작가의 아버지는 가족을 데리고 Oxford로 이사를 한 다음, 貰馬業을 비롯한 이 직업저 직업에 종사하다.

1905 : 작가가 Oxford에 있는 국민학교에 입학하다.

1907 : 6월 1일, 작가의 외할머니 Leila Swift Butler ("Damuddy")가 사망하다. 8월 15일, 작가의 막내 동생 Dean Swift Falkner가 태어나다.

1914 : 평소에 학업에 별다른 흥미를 느끼지 못하던 작가는 마침내 학교를 중퇴하다. 이 때부터 Phil Stone과의 친교가 시작되다.

1915 : 다시 11학년에 편입하나 곧 학교를 그만두다.

1916 : 할아버지가 경영하는 은행에서 잠시 일을 하나 University of Mississippi 학생 활동에 더 많은 관심을 보이다.

1917 : Mississippi 대학 연감 *Ole Miss*에 처음으로 그림이 실리다.

1918 : 고등학교 시절에 사랑하던 애인 Estelle Oldham이 젊은 변호사 Cornell Franklin과 약혼하자 상심하여 미

육군에 지원하였으나 키가 작고 몸무게가 적다는 이유로 거부당하다. Connecticut 주에 있는 New Haven 에 가서 그 당시 Yale 대학에서 법학을 공부하고 있던 친구 Stone 과 함께 머물며 Winchester Repeating Arms 회사에서 잠시 일하다. 6월, 그의 이름 철자를 "Falkner"에서 "Faulkner"로 바꾸다. 같은 달, Canada 의 Toronto 에 있는 영국 공군 (Royal Air Forces)에 입대하여 사관 후보생으로 비행 훈련을 받다. 11월 11일, 세계 제 1차 대전이 끝나고 12월 22일에 명예 소위로 임관하여 Oxford 에 돌아오다.

1919 : 詩作에 몰두하다. 8월 6일, "L'Apres-Midi d'un Faune"라는 시가 미국 유수잡지인 *New Republic* 에 발표되다. 세계 제 1차 대전에 참전했던 제대 군인에게 주는 특전으로 Mississippi 대학에 특별 학생 자격으로 입학이 허가되다. 11월, 대학 신문 *The Mississippian* 에 시 "Cathay"와 산문 소품 "Landing in Luck"이 발표되다.

1920 : 11월, Mississippi 대학을 그만두다. 그러나 대학 연극반에서 계속 활동하며 연극반이 공연할 *The Marionettes* 라는 단막 희곡을 쓰다.

1921 : 가을, Oxford 에서 사귄 Stark Young 의 초대로 New York 시에 가서 그와 함께 머물면서 책방 점원 노릇을 하다. 여기서 앞으로 Sherwood Anderson 의 부인이 될 Elizabeth Prall 을 만나다. 12월, Mississippi 대학의 우체국장에 취임하기 위하여 Oxford 에 돌아오다.

1922 : Mississippi 대학 신문과 대학 잡지에 글과 그림을 기고하다. 6월, New Orleans 에서 발행되는 문예지 *Double Dealer* 에 "Portrait"라는 시를 발표하다.

1924 : 직무유기로 문책받고 우체국장직을 사임하다. 12월 15일, 그의 첫 시집 *The Marble Faun* 이 친구 Stone 의

재정적 뒷받침으로 출판되다.

1925 : 구라파 여행에 앞서 New Orleans에 약 6개월간 머물며 Anderson을 비롯한 문인·화가들과 친교하다. 이즈음 *Double Dealer*와 그 곳에서 발행되는 신문 *Times-Picayune*에 시와 산문 소품을 발표하는 동시에 첫 장편소설 *Soldiers' Pay*를 쓰다. 이즈음 그는 Helen Baird라는 여성을 사랑하게 되다. 7월 7일, New Orleans에서 사귄 화가 William Spratling과 함께 화물선을 타고 구라파 여행을 떠나다. 이태리·스위스·불란서·영국 등을 자전거와 도보로 여행하다. 한 때 Paris에 머물면서 "Elmer"라는 단편소설을 쓰다. 12월, Oxford에 돌아오다.

1926 : 1월, *Mayday*라는 우화를 집필하여 직접 자신의 필체로 쓰고 삽화를 그려 책으로 제본하여 Helen Baird에게 바치다. 2월 25일, Anderson의 도움으로 *Soldiers' Pay*가 출판되다. Oxford, New Orleans, Pascagoula에 머물며 두번째 장편소설 *Mosquitoes*를 집필하다. Spratling와 함께 Anderson 등을 풍자한 *Sherwood Anderson & Other Famous Creoles*를 쓰다. Oxford에 돌아와 목수·페인트 칠장이·도배장이·석탄 운반부 등의 잡역에 종사하다.

1927 : 4월 30일, 역시 Anderson의 도움으로 *Mosquitoes*가 출판되다. 단편 작품 "Father Abraham"과 장편소설 *Flags in the Dust*를 집필하다. 11월, *Flags in the Dust*를 Horace Liveright사에 보냈으나 출판을 거절당하다.

1929 : 1월 31일, *Flgs in the Dust*가 Ben Wasson에 의하여 개작되어 *Sartoris*라는 제목으로 출판되다. 5월, *Sanctuary*를 탈고하다. 6월 20일, 고등학교 시절의 옛 애인 Estelle과 결혼하다. (Estell은 Franklin과의 결

혼 후, 딸 Victoria 와 아들 Malcolm 을 낳고 1929 년 4 월 남편과 이혼하고 Oxford 에 머물고 있었다.) 10 월 7 일, *The Sound and the Fury* 가 출판되다. 10 월 29 일, *As I Lay Dying* 을 집필하기 시작하다. 이즈음 Mississippi 대학의 발전소에서 야간 근무를 하다.

1930 : 미국의 유수 잡지사들이 그의 단편작품을 발표하기 시작하다. Oxford 에 위치해 있는 남북전쟁 이전에 지은 낡은 저택을 구입하여 "Rowan Oak"라고 명명하다. 10 월 6 일, *As I Lay Dying* 이 출판되다. 출판 거절로 되돌아온 *Sanctuary* 를 개작하다.

1931 : 1 월, 첫딸 Alabama 가 출생하나 10 일 후 사망하다. 2 월 9 일, *Sanctuary* 가 출판되다. 이즈음 *Light in August* 를 집필하기 시작하다. 9 월 21 일, 첫 단편집 *These 13* 이 출판되다. 10 월, Virginia 주 Charottesville 에서 열린 작가 대회에 참석하고 7 주일간 New York 시에 머물다.

1932 : 2 월 19 일, *Light in August* 를 완성하다. 5 월 10 일, Hollywood 의 MGM 영화사에서 스크립터와 고문으로 일하기 시작하다. 8 월 7 일, 아버지 Murry Falkner 가 사망하다. 10 월, 다시 Hollywood 에 돌아오다. 10 월 6 일, *Light in August* 가 출판되다.

1933 : 2 월, 비행 교습을 받기 시작하다. 4 월 20 일, 시집 *A Green Bough* 가 출판되다. 4 월 28 일, 자신의 단편소설 "Turnabout"을 직접 각색한 영화 *Today We Live* 가 개봉되다. 5 월 12 일, *Sanctuary* 가 *Story of Temple Drake* 라는 제목으로 영화화되어 개봉되다. 6 월 24 일, 딸 Jill 이 태어나다. 소형 비행기를 구입하다.

1934 : 2 월, Sherman 비행장 헌정식에 참석하기 위하여 New Orleans 에 가다. 후일 *Absalom, Absalom!* 이 될 작품을 집필하기 시작하다. 으즈음 역시 남북전쟁을 소재

로 한 일련의 단편 작품을 집필하는데, 이 작품들은 후일 *The Unvanquished*라는 제목으로 출판되다. 4월 16일, *Doctor Martino and Other Stories*라는 단편집이 출판되다. 7월, Hollywood에 가서 몇 주일간 머물며 일하다가 Oxford에 돌아와 *Pylon*을 집필하기 시작하다.

1935 : *Absalom, Absalom!*의 집필에 몰두하다. 3월 25일, *Pylon*이 출판되다. 11월 10일, 동생 Dean이 비행기 사고로 사망하다. 12월, Hollywood에 가서 몇 주일간 영화사 일을 돌보다. 이즈음 영화사에서 비서 겸 스크립터로 일하던 Meta Doherty를 사귀기 시작하다.

1936 : *Absalom, Absalom!*을 탈고하다. 2월~5월, Hollyood에서 일하는 동안 Meta와의 관계가 깊어지다. 6월, Oxford에 돌아오다. 7월 말, 부인 Estelle과 딸 Jill을 데리고 Hollywood에 돌아오다. 10월 26일, *Absalom, Absalom!*이 출판되다.

1937 : 봄, Meta Doherty가 피아니스트 Wolfgang Rebner와 결혼하다. 5월, Estelle과 Jill을 Oxford에 돌려 보낸 다음 8월말에 Oxford에 돌아오다. 10월, New York에 가서 Meta Rebner를 만나다.

1938 : 2월 15일, *The Unvanquished*가 출판되다. "Green Field" 농장을 구입하다. *The Wild Palms*를 집필하는 동시에 Snopes 일가를 다룬 3부작을 쓰기 시작하다.

1939 : 1월 19일, *The Wild Palms*가 출판되다. 미국 예술가 협회(National Institute of Arts and Letters)에 피선되다.

1940 : 1월 27일, 흑인 유모 Caroline Barr ("Mammy Callie")가 사망하다. 4월 1일, Snopes 3부작 중의 첫 작품인 *The Hamlet*이 출판되다. 이즈음 남부의 흑백 문

제를 취급한 일련의 단편을 집필하는데, 이 작품들은 후일 *Go Down, Moses*라는 제목으로 출판하다.

1942 : 5월 11일, *Go Down Moses*가 출판되다. 7월, 장기 계약으로 Hollywood에 돌아와 Ernest Hemingway의 소설 *To Have and Have Not*과 Raymond Chandler의 *The Big Sleep*을 각색하다. 이즈음 Wolfgang Rebner와 이혼하고 Hollywood에 돌아온 Meta Doherty와의 관계가 다시 시작되다.

1943 : 1월 16일, Hollywood에 돌아와 7개월간 일하다. 10월, *A Fable*를 집필하기 시작하다.

1944 : 2월, Hollywood에서 일을 계속하다. 5월, Viking 출판사가 기획하고 있는 *Portable* 시리즈 중 Faulkner 편을 편집하고 있던 비평가 Malcolm Cowley와 서신 왕래를 시작하다. 여름, 부인과 딸이 Hollywood에 와서 2개월간 머물다. 12월, Oxford에 돌아오다.

1945 : *A Fable*의 집필에 열중하다. 6월~9월, Hollywood에서 일하다.

1946 : 3월, 출판업자 Robert Haas와 Harold Ober의 도움으로 영화사(Warner Brothers) 일을 그만두게 되다. 4월 29일, *Portable Faulkner*가 출판되다.

1947 : 10월, *A Fable*의 일부를 "Notes on a Horsethief"라는 제목으로 *Partisan Review* 誌에 투고했으나 거절당하다.

1948 : 1월, *A Fable*의 집필을 중단하고 *Intruder in the Dust*를 집필하기 시작하다. 9월 27일, 미국 예술원(American Academy of Arts and Letters)에 피선되다.

1949 : 8월 Bard 대학에 재학 중인 작가 지망생 Joan Williams를 만나다. 11월 27일, Gavin Stevens라는 인물을 주인공으로 하는 일련의 단편소설을 모은 *Knight's*

Gambit 라는 작품집이 출판되다.

1950 : 1월, Joan Williams와 함께 *Requiem for a Nun*을 공동 집필하다. 5월, 미국 예술원이 수여하는 Howells Medal을 받다. 8월 2일, 단편집 *Collected Stories*가 출판되다. 11월 10일, Nobel 문학상 수상 소식을 접하다. 12월, 딸 Jill과 함께 스웨덴의 Stockholm에 도착하여 10일에 노벨상 수상 연설을 하다.

1951 : 2월, *Notes on a Horsethief*가 한정판으로 출판되다. 5주간 Hollywood에 머물다. 3월, *Collected Stories*가 미국 저작상(National Book Award)을 수상하다. 4월 중순, 유럽 여행을 떠나다. 9월 27일, *Requiem for a Nun*이 출판되다. 10월 26일, 불란서의 légion d'honeur 장교로 임명되다.

1952 : Oxford와 New York시를 왕래하다. 5월, 다시 유럽 여행을 떠나다. 여름, Joan Williams와의 관계가 깊어지다. 11월, 일련의 전기 충격 치료를 받다.

1953 : Oxford와 New York시를 계속 왕래하다. 6월 8일, 딸 Jill이 졸업하는 Mississippi주에 있는 Pine Manor Junior College에서 연설을 하다. 11월, *A Fable*를 탈고하여 딸에게 헌정하고 유럽으로 떠나다.

1954 : 영화 감독 Howard Hawks와 함께 유럽에 몇 달 동안 머물며 일하다. 스위스의 St. Moritz에서 Jean Stein을 만나다. 3월, Joan이 Ezra Bowen과 결혼한 사실을 알다. 4월, Oxford에 돌아오다. 브라질의 São Paulo에서 열린 세계 작가 대회에 미국 대표로 참석하다. 8월 2일, *A Fable*이 출판되다. 8월 6일~16일, 미국무성 주선으로 세계 여행을 떠나다. 8월 21일, 딸 Jill이 미육군사관학교 출신인 Paul Summers와 결혼하다. 9월, New York에서 Jean Stein을 만나다.

1955 : 인종 통합 문제에 깊은 관심을 갖고 Tennessee주

Memphis에서 발행되는 신문 *Commercial Appeal*에 일련의 글을 기고하다. 3월, *A Fable*로 미국 저작상(National Book Award)을 수상하다. 5월, 같은 작품으로 Pulitzer 상을 수상하다. 7월, 역시 국무성 주선으로 일본 나가노(長野)에서 열린 세미나에 참석한 다음 유럽과 아이슬랜드를 여행하다. 10월 14일, 사냥에 관한 일련의 단편을 모은 *Big Woods*가 출판되다.

1956 : New York과 Oxford를 왕래하며 Snopes 3부작 중의 두번째 작품인 *The Town*을 집필하는 동시에 흑백 통합 문제에 관하여 *Life*誌를 비롯한 잡지에 일련의 글을 발표하다. 9월, Albert Camus가 각색한 *Requiem for a Nun*이 Paris에서 공연되다.

1957 : 2월~6월, Virginia 대학의 초빙 작가 (writer-in-residence)가 되어 학생 및 교수들과 일련의 세미나를 갖다. 3월, 국무성 주선으로 그리스를 방문하여 아테네 한림원으로부터 은메달을 받다. *Requiem for a Nun*이 그리스에서 공연되다. 5월 1일, *The Town*이 출판되다.

1958 : 1월, 초빙 작가로 Virginia 대학에 돌아와 2월부터 6월까지 Charlottesville에 머물다. Oxford와 Charlottesville을 왕래하며 Snopes 3부작 중의 마지막 작품인 *The Mansion*을 집필하다.

1959 : Charlottesville에 집을 구입하다. Colorado주의 Denver에서 열린 유네스코 회의에 참석하다. 11월 13일, *The Mansion*이 출판되다.

1960 : 10월 16일, 어머니 Maud Butler Falkner가 사망하다. 12월 자신의 원고를 William Faulkner 재단에 기증할 것을 유언장에 밝히다.

1961 : 4월, 국무성 주선으로 베네수엘라에 가다. 여름, *The Reivers*를 집필하다.

1962 : 6월 4일, *The Reivers*가 출판되다. 7월 5일, Mississippi 주 Byhalia에 있는 Wright 요양원에 입원하다. 7월 6일, 요양원에서 심장마비로 사망하다.

THE TEXT

The Sound and the Fury

Appendix: The Compsons

여기에 사용한 텍스트는 1966년도 Modern Library판이다. 이 텍스트는 1966년도 Random House판과 1966년도 Modern Library College 판과 마찬가지로 Jonathan Cape and Harrison Smith에 의하여 출판된 초판(1929년 10월 7일)을 사진으로 복사한 것이다. 1946년도 Modern Library 판과 1963년도 Vintage 판, 그리고 1964년도 Penguin 판이 많이 사용되고 있으나 모두 믿을 만한 텍스트가 못 된다.

APRIL SEVENTH, 1928

THROUGH THE FENCE, BETWEEN the curling flower spaces, I could see them hitting. They were coming toward where the flag was, and I went along the fence. Luster was hunting in the grass by the flower tree. They took the flag out, and they were hitting. Then they put the flag back and they went to the table,* and he hit and the other hit. Then they went on, and I went along the fence. Luster came away from the flower tree and we went along the fence and they stopped and we stopped and I looked through the fence while Luster was hunting in the grass.

"Here, caddie.*" He hit. They went away across the pasture. I held to the fence and watched them going away.

"Listen at you, now." Luster said. "Aint you something, thirty-three years old, going on that way.* After I done went* all the way to town to buy

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* **table** 골프 티이 (golf tee). 골프공을 치기 시작할 때 공을 올려 놓는 자리.
* **caddie** 캐디. 골프백을 메고 다니는 사람. Benjy는 이 말을 들을 때마다 누이 Caddy를 연상함.
* **Aint you something … that way** 「나이 33살이나 되어 가지고 그 모양이니 꼴불견이군」. "something"은 「중요한 사람」이나 「상당한 사람」의 뜻이지만 여기서는 반어적 의미로 쓰이고 있음.
* **done went** have gone. ("done"은 조동사로서 "have"나 "had"의 뜻).

you that cake. Hush up that moaning. Aint you going to help me find that quarter* so I can go to the show tonight."

They were hitting little, across the pasture. I went back along the fence to where the flag was. It flapped on the bright grass and the trees.

"Come on." Luster said. "We done looked there. They aint no more coming* right now. Lets go down to the branch* and find that quarter before them niggers* finds it."

It was red, flapping on the pasture. Then there was a bird slanting and tilting on it. Luster threw. The flag flapped on the bright grass and the trees. I held to the fence.

"Shut up that moaning." Luster said. "I cant make them come if they aint coming, can I? If you dont hush up, mammy* aint going to have no birthday for you. If you dont hush, you know what I going to do. I going to eat that cake all up. Eat them candles, too. Eat all them thirty-three candles*. Come on, let's go down to the branch. I got to find my quarter. Maybe we can find one of they balls.* Here.

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* **quarter** 25센트 짜리 미국 은화.
* **They aint no more coming** There ain't any more coming. Faulkner의 작품에서 이중 혹은 삼중 부정은 흔히 단순 부정의 의미로 쓰임. "ain't"는 "be" 동사나 "have"동사의 부정형으로 주로 구어체에서 쓰임.
* **branch** 시내, 개울 (a small stream considered as a branch of a larger one).
* **niggers** 흑인, 검둥이. "Negro"와 같은 뜻이지만 흔히 경멸적인 의미로 쓰임.
* **mammy** mother. 보통 흑인들이 사용하는 용어로 「어머니」의 뜻이지만 백인들이 사용할 때는 「흑인 유모」의 의미로 쓰임. 여기서는 Luster의 어머니이자 Compson 집안의 가정부인 Dilsey를 가르킴.
* **thirty-three candles** 1928년 4월 7일 현재 Benjy의 나이는 33살임. 그러나 정신년령은 3살 정도로 언급되고 있음. 74페이지의 "three years old thirty years"를 참고하라.
* **They balls** their balls. "they"는 때로는 70페이지에서처럼 "there"의 뜻으로도 쓰임.

Here they is. Way over yonder. See." He came to the fence and pointed his arm. "See them. They aint coming back here no more. Come on."

We went along the fence and came to the garden* fence, where our shadows were. My shadow was higher than Luster's on the fence.* We came to the broken place and went through it.

"Wait a minute." Luster said. "You snagged on that nail again. Can't you never crawl through here without snagging on that nail."

Caddy uncaught me and we crawled through. Uncle Maury said to not let anybody see us, so we better stoop over, Caddy said. Stoop over, Benjy. Like this, see. We stooped over and crossed the garden, where the flowers rasped and rattled against us. The ground was hard. We climbed the fence, where the pigs were grunting and snuffing. I expect they're sorry because one of them got killed today, Caddy said. The ground was hard, churned and knotted.

Keep your hands in your pockets, Caddy said. Or they'll get froze. You don't want your hands froze on Christmas, do you.*

"It's too cold out there." Versh said. "You dont want to go out doors."

"What is it now." Mother said.

"He want to go out doors." Versh said.

"Let him go." Uncle Maury said.

"It's too cold." Mother said. "He'd better stay in. Benjamin. Stop that, now."

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* **garden** 채마밭, 남새밭(kitchen garden).
* **my shadow…on the fence** 1928년 4월 현재 Luster의 나이는 약 17살 정도로 Caddy의 사생아 miss Quentin과 비슷한 나이임.
* ***get froze*** get frozen.

"It wont hurt him." Uncle Maury said.

"You, Benjamin." Mother said. "If you dont be good, you'll have to go to the kitchen."

"Mammy say keep him out the kitchen today." Versh said. "She say she got all that cooking to get done."

"Let him go, Caroline." Uncle Maury said. "You'll worry yourself sick over him."*

"I know it." Mother said. "It's a judgment on me. I sometimes wonder"

"I know, I know." Uncle Maury said. "You must keep your strength up. I'll make you a toddy."*

"It just upsets me that much more." Mother said. "Dont you know it does."

"You'll feel better." Uncle Maury said. "Wrap him up good, boy, and take him out for a while."

Uncle Maury went away. Versh went away.

"Please hush." Mother said. "We're trying to get you out as fast as we can. I dont want you to get sick."

Versh put my overshoes and overcoat on and we took my cap and went out. Uncle Maury was putting the bottle* away in the sideboard in the dining-room.

"Keep him out about half an hour, boy." Uncle Maury said. "Keep him in the yard, now."

"Yes, sir." Versh said. "We dont never let him get off the place."

We went out doors. The sun was cold and bright.

---

* **You'll worry yourself sick over him** 「그애 (벤지) 때문에 너무 걱정하여 병이 나겠읍니다」.

* **toddy** 옥수수 위스키에 물·설탕·레몬 등을 섞어 만든 칵테일의 일종.

* **the bottle** the bottle of whiskey.

"Where you heading for?" Versh said. "You dont think you going to town, does you?" We went through the rattling leaves. The gate was cold. "You better keep them hands in your pockets." Versh said, "You get them froze onto that gate, then what you do. Whyn't you wait for them in the house." He put my hands into my pockets. I could hear him rattling in the leaves. I could smell the cold. The gate was cold.

"Here some hickeynuts* Whooey* Git* up that tree. Look here at this squirl,* Benjy."

I couldn't feel the gate at all, but I could smell the bright cold.

"You better put them hands back in your pockets."

Caddy was walking. Then she was running, her book-satchel swinging and jouncing behind her.

"Hello, Benjy." Caddy said. She opened the gate and came in and stooped down. Caddy smelled like leaves.* "Did you come to meet me?" she said. "Did you come to meet Caddy? What did you let him get his hands so cold for, Versh?"

"I told him to keep them in his pockets." Versh said. "Holding onto that ahun* gate."

"Did you come to meet Caddy." she said, rub-

---

* **Where you heading for** Where (are) you heading for. (흑인 영어에서는 흔히 "be" 동사가 생략되는 경우가 많음).
* **hickeynuts** hickory nuts. 북미산 호도나무과의 식물인 히코리 나무의 열매.
* **Whooey** 「워이!」. 새나 짐승을 쫓을 때 사용하는 말.
* **Git** Get. (미국 남부 방언에서는 [e]는 흔히 [i]로 발음됨. sit/set를 참고하라).
* **squirl** squirrel. 여기서는 미국 남부 지방에서 흔히 서식하고 있는 "Eastern gray squirrel"을 가르킴.
* **Caddy smelled like leaves** Benjy는 Caddy에 대한 도덕적 판단을 이렇게 후각으로 표현하고 있음에 주의하라.
* **ahun** iron (때로는 "ahrn"으로 사용되는데 여기서 "h"는 묵음임).

bing my hands. "What is it? What are you trying to tell Caddy?" Caddy smelled like trees and like when she says we were asleep.

"What are you moaning about, Luster said. You can watch them again when we get to the branch. Here. Here's you a jimson weed. He gave me the flower. We went through the fence, into the lot.*

"What is it?" Caddy said. "What are you trying to tell Caddy? Did they send him out, Versh."

"Couldn't keep him in." Versh said. "He kept on until they let him go and he come right straight down here, looking through the gate."

"What is it?" Caddy said. "Did you think it would be Christmas when I came home from school? Is that what you thought? Christmas is the day after tomorrow. Santy Claus, Benjy. Santy Claus. Come on, let's run to the house and get warm." She took my hand and we ran through the bright rustling leaves. We ran up the steps and out of the bright cold, into the dark cold. Uncle Maury was putting the bottle back in the sideboard. He called Caddy. Caddy said,

"Take him in to the fire, Versh. Go with Versh." she said. "I'll come in a minute."

We went to the fire. Mother said,

"Is he cold, Versh?"

"Nome*" Versh said.

"Take his overcoat and overshoes off." Mother

---

* ***jimson weed*** Jamestown weed (흰독말풀). 냄새가 고약하고 독이 들어 있는 식물로 주로 농가의 주변에 번성함.

* **Santy Claus** Santa Claus. 때로는 「크리스마스 선물」이라는 뜻으로도 사용됨.

* **Nome** No, ma'am. (여자에게 사용하는 "No"의 경칭).

said. "How many times do I have to tell you not to bring him into the house with his overshoes on."

"Yessum*" Versh said. "Hold still, now." He took my overshoes off and unbuttoned my coat. Caddy said,

"Wait, Versh. Cant he go out again, Mother. I want him to go with me."

"You'd better leave him here." Uncle Maury said. "He's been out enough today."

"I think you'd both better stay in." Mother said. "It's getting colder,* Dilsey says."

"Oh, Mother." Caddy said.

"Nonsense." Uncle Maury said. "She's been in school all day. She needs the fresh air. Run along,* Candace."

"Let him go, Mother." Caddy said. "Please. You know he'll cry."

"Then why did you mention it before him." Mother said. "Why did you come in here. To give him some excuse to worry me again. You've been out enough today. I think you'd better sit down here and play with him."

"Let them go, Caroline." Uncle Maury said. "A little cold wont hurt them. Remember, you've got to keep your strength up."

"I know." Mother said. "Nobody knows how I dread Christmas. Nobody knows. I am not one of those women who can stand things. I

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* **Yessum** Yes, ma'am. (여자에게 사용하는 "Yes"의 경칭).

* **It's getting colder** 미국 mississippi주 북부 지방에 위치해 있는 Oxford/Jefferson의 겨울 날씨는 좀처럼 눈이 내리지 않지만 한 겨울에는 다소 쌀쌀한 편임.

* **Run along** Go away; Be on your way.

wish for Jason's and the children's sakes* I was stronger."

"You must do the best you can and not let them worry you." Uncle Maury said. "Run along, you two. But dont stay out long, now. Your mother will worry."

"Yes, sir." Caddy said. "Come on, Benjy. We're going out doors again." She buttoned my coat and we went toward the door.

"Are you going to take that baby* out without his overshoes?" Mother said. "Do you want to make him sick, with the house full of company*?"

"I forgot." Caddy said. "I thought he had them on."

We went back. "You must think." Mother said. "*Hold still now*" Versh said. He put my overshoes on. "Someday I'll be gone, and you'll have to think for him." "*Now stomp**" Versh said. "Come here and kiss Mother, Benjamin."

Caddy took me to Mother's chair and Mother took my face in her hands and then she held me against her.

"My poor baby." she said. She let me go. "You and Versh take good care of him, honey."

"Yessum." Caddy said. We went out. Caddy said,

"You needn't go, Versh. I'll keep him for a

---

* **for Jason's and the children's sakes** 「제이슨과 애들을 위해서라도」. 여기서 Jason은 Caroline의 남편 Jason Richmond Compson Ⅲ로 그의 둘째 아들 Jason Compson Ⅳ와 혼동하지 말 것. 이 밖에도 이 작품에는 Quentin이나 Maury 같은 동명이인의 인물이 등장하는데 주의하라.
* **that baby** 이 장면에서 Benjy의 나이는 대략 3살 정도임.
* **with the house full of company** 「집안에 손님이 가득한데」. 여기서 "company"는 「손님」을 가르킴.
* ***Now stomp*** Now stamp(자 발을 굴러봐).

while."

"All right." Versh said. "I aint going out in that cold for no fun." He went on and we stopped in the hall and Caddy knelt and put her arms around me and her cold bright face against mine. She smelled like trees.

"You're not a poor baby. Are you? You've got your Caddy. Haven't you got your Caddy?"

Cant you shut up that moaning and slobbering, Luster said. Aint you shamed of yourself, making all this racket. We passed the carriage house, where the carriage was. It had a new wheel.

"Git in, now, and set still until your maw come." Dilsey said. She shoved me into the carriage. T. P. held the reins. "'Clare I don't see how come Jason wont get a new surrey." Dilsey said. "This thing going to fall to pieces under you all some day. Look at them wheels."

Mother came out, pulling her veil down. She had some flowers.

"Where's Roskus?" she said.

"Roskus cant lift his arms, today." Dilsey said. "T. P. can drive all right."

"I'm afraid to." Mother said. "It seems to me you all could furnish me with a driver for the carriage once a week. It's little enough I ask, Lord

---

* ***making all this racket*** 「이렇게 소란을 피우다니(부끄럽지도 않읍니까?)」.
* **set** sit. (get/git을 참고하라).
* **maw** mother. ("paw"와 비교해 보라).
* **'Clare** Declare. ("I declare"의 준말로 「정말이지」, 「확신코」 정도의 뜻).
* **how come** 어떻게 해서; 왜 (why).
* **surrey** 보통 두 사람이 탈 수 있는 바퀴가 네개 달린 마차.
* **you all** 당신들, 너희들. 미국 남부 방언으로 "you"의 복수형으로 때로는 "y'all"로 생략되어 사용되기도 함.

knows."

"You know just as well as me that Roskus got the rheumatism too bad to do more than he have to, Miss Cahline*." Dilsey said. "You come on and get in, now. T. P. can drive you just as good as Roskus."

"I'm afraid to." Mother said. "With the baby."

Dilsey went up the steps. "You calling that thing a baby," she said. She took Mother's arm. "A man big as T. P. Come on, now, if you going."

"I'm afraid to." Mother said. They came down the steps and Dilsey helped Mother in. "Perhaps it'll be the best thing, for all of us." Mother said.

"Aint you shamed, talking that way." Dilsey said. "Don't you know it'll take more than a eighteen year old nigger to make Queenie* run away. She older than him and Benjy put together. And dont you start no projecking* with Queenie, you hear me, T. P. If you dont drive to suit Miss Cahline, I going to put Roskus on you*. He aint too tied up to do that."

"Yessum." T. P. said.

"I just know something will happen." Mother said "Stop, Benjamin*."

---

* **Miss Cahline** Miss Caroline. 姓이 아니라 개인의 이름 앞에 "Miss"를 붙여 사용하는 경우는 흑인 하인이 백인 여자 주인이나 그들의 딸을 친근히 부를 때 사용됨. 혹은 Miss Emily의 경우처럼 젊은 사람들이 나이 많은 사람에 대하여 존경을 표시하는 경칭으로도 사용됨.

* **Queenie** Compson 집안의 (말) 이름. 이밖에 Prince와 Fancy라는 말이 있음.

* **projecking** projecting. ("project"는 「까불다, 장난치다」의 뜻).

* **I going to put Roskus on you** 「롸스커스로 하여금 너를 혼내 주도록 하겠다」. "I'm going to let Roskus get the better of you"의 뜻.

* **Stop Benjamin** 다른 식구들과는 달리 Mrs. Compson은 "Benjy" 대신에 "Benjamin"이라는 이름을 고집하고 있는 점에 주의하라.

"Give him a flower to hold." Dilsey said, "That what he wanting." She reached her hand in.

"No, no." Mother said. "You'll have them all scattered."

"You hold them." Dilsey said. "I'll get him one out." She gave me a flower and her hand went away.

"Go on now, 'fore Quentin see you*and have to go too." Dilsey said.

"Where is she." Mother said.

"She down to the house playing with Luster." Dilsey said. "Go on, T. P. Drive that surrey like Roskus told you, now."

"Yessum." T. P. said. "Hum up*, Queenie."

"Quentin." Mother said. "Don't let"

"Course I is*." Dilsey said.

The carriage jolted and crunched on the drive. "I'm afraid to go and leave Quentin." Mother said. "I'd better not go. T. P." We went through the gate, where it didnt jolt anymore. T. P. hit Queenie with the whip.

"You, T. P." Mother said.

"Got to get her going." T. P. said. "Keep her wake up till we get back to the barn."

"Turn around." Mother said. "I'm afraid to go and leave Quentin."

"Can't turn here." T. P. said. Then it was broader.

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* **'fore Quentin see you** before Quentin see you. (여기서 Quentin은 Caddy의 사생아 Miss Quentin을 가리킴).

* **Hum up** 「이려」, 「빨리」. 말을 출발시키거나 말을 빨리 달리도록 할 때 사용하는 명령으로 "come up"이나 "get up"으로도 사용됨.

* **Course I is** Of course, I am.

"Cant you turn here." Mother said.

"All right." T. P. said. We began to turn.

"You, T. P." Mother said, clutching me.

"I got to turn around somehow." T. P. said. "Whoa,* Queenie." We stopped.

"You'll turn us over." Mother said.

"What you want to do, then." T. P. said.

"I'm afraid for you to try to turn around." Mother said.

"Get up,* Queenie." T. P. said. We went on.

"I just know Dilsey will let something happen to Quentin* while I'm gone." Mother said. "We must hurry back."

"Hum up, there." T. P. said. He hit Queenie with the whip.

"You, T. P." Mother said, clutching me. I could hear Queenie's feet and the bright shapes went smooth and steady on both sides, the shadows of them flowing across Queenie's back. They went on like the bright tops of wheels. Then those on one side stopped at the tall white post where the soldier was.* But on the other side they went on smooth and steady, but a little slower.

"What do you want?" Jason said. He had his hands in his pockets and a pencil behind his ear.

"We're going to the cemetery." Mother said.

"All right." Jason said. "I dont aim to stop you,

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* **Whoa** 「워워!」. 말에게 걸음을 멈추도록 할 때 사용되는 명령으로 [wou] 혹은 [hou]로 발음됨.

* **Get up** Hum up; Come up.

* **Quentin** Caddy의 사생아 Miss Quentin.

* **the tall white post where the soldier was** 남북전쟁(1861~65) 때 전사한 남군의 병사를 추모하기 위하여 Oxford/Jefferson 광장 남쪽 법원 건물 앞에 세워 놓은 흰 대리석 상(像).

do I. Was that all you wanted with me, just to tell me that?"

"I know you wont come." Mother said. "I'd feel safer if you would."

"Safe from what?" Jason said. "Father and Quentin cant hurt you."*

Mother put her handkerchief under her veil. "Stop it, Mother." Jason said. "Do you want to get that damn loony* to bawling in the middle of the square.* Drive on, T. P."

"Hum up, Queenie." T. P. said.

"It's a judgment on me." Mother said. "But I'll be gone too, soon.

"Here." Jason said.

"Whoa." T. P. said. Jason said,

"Uncle Maury's drawing on you for fifty.* What do you want to do about it?"

"Why ask me?" Mother said. "I dont have any say so.* I try not to worry you and Dilsey. I'll be gone soon, and then you"

"Go on, T. P." Jason said.

"Hum up, Queenie." T. P. said. The shapes flowed on. The ones on the other side began again, bright and fast and smooth, like when Caddy says we are going to sleep.

"Cry baby," Luster said. "Aint you shamed? "We went through the barn. The stalls were all open.

* **Quentin** Quentin Compson으로 Mr. Compson과 함께 사망하여 공동묘지에 묻혀 있음. 지금 Mrs. Compson은 Jason에게 함께 공동묘지에 갈 것을 제의하고 있음.
* **that damn loony** 「저 빌어먹을 미치광이」. "loony"는 원래 "lunatic"의 뜻이나 "idiot"라는 뜻으로도 쓰임.
* **square** 광장. 미국 남부의 대부분의 도시는 법원 건물을 중심으로 광장이 있으며, 이 광장 네 면에 상점들이 자리잡고 있음 .
* **drawing on you for fifty** borrowing fifty dollars from you.

*"You aint got no spotted pony*to ride now," Luster said. The floor was dry and dusty. The roof was falling. The slanting holes were full of spinning yellow. "What do you want to go that way for. You want to get your head knocked off with one of them balls."*

"Keep your hands in your pockets." Caddy said, "Or they'll be froze.* You dont want your hands froze on Christmas, do you?"

We went around the barn.* The big cow and the little one were standing in the door, and we could hear Prince and Queenie and Fancy*stomping inside the barn. "If it wasn't so cold, we'd ride Fancy." Caddy said, "But it's too cold to hold on today." Then we could see the branch, where the smoke was blowing. "That's where they are killing the pig." Caddy said. "We can come back by there and see them." We went down the hill.

"You want to carry the letter." Caddy said. "You can carry it." She took the letter out of her pocket and put it in mine. "It's a Christmas present." Caddy said. "Uncle Maury is going to surprise Mrs Patterson with it. We got to give it to her without letting anybody see it. Keep your hands in your pockets good, now." We came to the branch.

"It's froze." Caddy said, "Look." She broke the top of the water and held a piece of it against my face. "Ice. That means how cold it is." She

* ***spotted pony*** 얼룩얼룩한 반점이 박혀 있는 조랑말.

* **they'll be froze** they'll be frozen.

* **barn** 곡물이나 건초를 저장해 두는 농가의 헛간으로 보통 축사를 겸함.

* **Prince and Queenie and Fancy** Compson 집안의 말 이름들.

helped me across and we went up the hill. "We cant even tell Mother and Father. You know what I think it is. I think it's a surprise for Mother and Father and Mr Patterson both, because Mr Patterson sent you some candy. Do you remember when Mr Patterson sent you some candy last summer."

There was a fence. The vine was dry, and the wind rattled in it.

"Only I dont see why Uncle Maury didn't send Versh." Caddy said. "Versh wont tell." Mrs Patterson was looking out the window. "You wait here." Caddy said. "Wait right here, now. I'll be back in a minute. Give me the letter." She took the letter out of my pocket. "Keep your hands in your pockets." She climbed the fence with the letter in her hand and went through the brown, rattling flowers. Mrs Patterson came to the door and opened it and stood there.

Mr Patterson was chopping in the green flowers. He stopped chopping and looked at me. Mrs Patterson came across the garden, running. When I saw her eyes I began to cry. "You idiot," Mrs Patterson said, "I told him never to send you alone again. Give it to me. Quick." Mr Patterson came fast, with the hoe. Mrs Patterson leaned across the fence, reaching her hand. She was trying to climb the fence. "Give it to me," she said, "Give it to me." Mr Patterson climbed the fence. He took the letter. Mrs Patterson's dress was caught on the fence. I saw her eyes again and I ran down the hill.

* *chop* 북화 따위를 호미로 솎아내다 (thin out, and incidentally weed, a new stand of cotton with a hoe).

"They aint* nothing over yonder but houses." Luster said. "We going down to the branch."

They were washing down at the branch. One of them was singing. I could smell the clothes flapping, and the smoke blowing across the branch.

"You stay down here." Luster said. "You aint got no business up yonder. Them folks* hit you, sho.*"

"What he want to do?"

"He dont know what he want to do." Luster said. "He think he want to go up yonder where they knocking that ball. You sit down here and play with your jimson weed. Look at them chillen* playing in the branch, if you got to look at something. How come you cant behave yourself like folks?" I sat down on the bank, where they were washing, and the smoke blowing blue.

"Is you all seen anything of a quarter* down here?" Luster said.

"What quarter?"

"The one I had here this morning." Luster said. "I lost it somewhere. It fell through this here hole in my pocket. If I dont find it I cant go to the show tonight."

"Where'd you get a quarter, boy. Find it in white folks' pocket while they aint looking."

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* **They aint** There ain't.
* **Them folks** Those folks. ("them"은 "those"나 "the"의 속어의 방언. "folks"는 "people"을 친근하고 허물없이 가리키는 말. 여기서는 골프치는 사람들을 가르킴).
* **sho** sure.
* **chillen** children. (때로는 "chillens" 혹은 "chilluns"로도 사용됨).
* **Is you all seen anything of a quarter** Have you all seen anything of a quarter? ("anything of a quarter"는 「25센트 짜리 은화 같은 것」의 뜻).

"Got it at the getting place*," Luster said. "Plenty more where that one come from. Only I got to find that one. Is you all found it yet."

"I aint studying no quarter* I got my own business to tend to."

"Come on here." Luster said. "Help me look for it."

"He wouldn't know a quarter if he was to see it, would he?"

"He can help look just the same." Luster said. "You all going to the show tonight?"

"Dont talk to me about no show. Time I get done over this here tub I be too tired to lift my hand to do nothing*."

"I bet you be there," Luster said. "I bet you was there last night. I bet you all be right there when that tent open."

"Be enough niggers there without me* Was last night?"

"Nigger's money good as white folks', I reckon."

"White folks gives nigger money because know first white man comes along with a band going to get it all back, so nigger can go to work for some more."

"Aint nobody going make you go to that show."

got it at the getting place Luster는 25센 짜리 은화를 어디서 구했는지 밝히지 않고 있음.

I aint studing no quarter 「난 25센트 은화같은 것은 관심 없어」. 여기서 "study"는 "be concerned with" 혹은 "bother about"의 뜻.

Time I get done over…to do nothing 「여기 이 통에 담긴 빨래를 모두 해치우고 나면 너무 피곤하여 손을 들 기운도 없을 거다」. 여기서 "Time"은 "By the time"의 뜻.

Be enough niggers there without me 「내가 안 가도 거기엔 검둥이들로 가득찰 걸」.

because know…get it all back because they know (the) first white man (who) comes along with a band (is) going to get it all back.

"Aint yet. Aint thought of it, I reckon."

"What you got against white folks?"

"Aint got nothing against them. I goes my way and lets white folks go theirs. I aint studying that show.*"

"Got a man in it can play a tune on a saw. Play it like a banjo."

"You go last night." Luster said. "I going tonight. If I can find where I lost that quarter."

"You going take him with you, I reckon."

"Me." Luster said. "You reckon I be found anywhere with him, time he start bellering?*"

"What does you do when he start bellering."

"I whips him." Luster said. He sat down and rolled up his overalls. They played in the branch.

"You all found any balls yet." Luster said.

"Aint you talking biggity* I bet you better not let your grandmammy* hear you talking like that."

Luster got into the branch, where they were playing. He hunted in the water, along the bank.

"I had it when we was down here this morning." Luster said.

"Where 'bouts* you lose it."

"Right out this here hole in my pocket." Luster said. They hunted in the branch. Then they all stood up quick and stopped, then they splashed and fought in the branch. Luster got it and they squatted in the

---

* **I aint studying that show** 「나는 그 쇼우 관심없어」.
* **time** at any time; whenever.
* **bellering** bellowing. ("bellow"는 「소처럼 큰 소리로 울부짖다」의 뜻).
* **talk biggity** 건방지거나 주제넘게 말하다. (talk brash, pompous, and conceited, or in a manner indicating brashness, etc.).
* **your grandmammy** Dilsey를 가르킴. Luster는 Dilsey를 가르킬 경우 흔히 "mammy"라는 단어를 사용하는데 주의하라.
* **Where 'bouts** Whereabouts (어디에; 어디쯤에).

water, looking up the hill through the bushes.

"Where is they?" Luster said.

"Aint in sight yet."

Luster put it in his pocket. They came down the hill.

"Did a ball come down here?"

"It ought to be in the water. Didn't any of you boys see it or hear it?"

"Aint heard nothing come down here." Luster said. "Heard something hit that tree up yonder. Dont know which way it went."

They looked in the branch.

"Hell. Look along the branch. It came down here. I saw it."

They looked along the branch. Then they went back up the hill.

"Have you got that ball?" the boy* said.

"What I want with it?" Luster said. "I aint seen no ball."

The boy got in the water. He went on. He turned and looked at Luster again. He went on down the branch.

The man said "Caddie" up the hill. The boy got out of the water and went up the hill.

"Now, just listen at you." Luster said. "Hush up."

"What he moaning about now?"

"Lawd knows*." Luster said. "He just starts

* **Hell** 「빌어먹을」, 「제기랄!」. 보통 "Oh, hell"이라고도 함.

* **the boy** 골프 캐디를 가르킴.

* **Lawd knows** Lord knows. 「난들 어떻게 아나」 혹은 「하나님이나 아시지」의 뜻. "Lawd"의 경우처럼 미국 남부 방언에서는 [r] 발음은 모음 뒤에서 흔히 생략됨. *"fawty"* (forty), *"waw"* (war)를 참고하라.

like that. He been at it all morning.* Cause it his birthday,* I reckon."

"How old he."

"He thirty-three." Luster said. "Thirty-three this morning."

"You mean, he been three years old thirty years."

"I going by what mammy say.*" Luster said. "I dont know. We going to have thirty-three candles on a cake, anyway. Little cake. Wont hardly hold them. Hush up. Come on back here." He came and caught my arm. "You old loony." he said. "You want me to whip you."

"I bet you will."

"I is done it.* Hush, now." Luster said. "Aint I told you you cant go up there. They'll knock your head clean off with one of them balls. Come on, here." He pulled me back. "Sit down." I sat down and he took off my shoes and rolled up my trousers. "Now, git in that water and play and see can you stop* that slobbering and moaning."

I hushed and got in the water *and Roskus came and said to come to supper and Caddy said,*

"It's not supper time yet. I'm not going."

She was wet. We were playing in the branch and Caddy squatted down and got her dress wet and Versh said,

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* **He been at it all morning** 「그는 아침 내내 그 타령이야」.
* **Cause it his birthday** Because it (is) his birthday. 4월 7일이 Benjy의 생일날임.
* **I going by what mammy say** 「나는 할머니가 말한 대로 이야기하는 거야」. 원래 "mammy"는 「어머니」의 뜻이지만 Luster는 여기서 외할머니인 Dilsey를 가르키고 있음.
* **I is done it** I have done it. 즉, 「벤지를 때려 주었다」의 뜻.
* **see can you stop** see if you can stop.

"Your mommer* going to whip you for getting your dress wet."

"She's not going to do any such thing." Caddy said.

"How do you know?" Quentin said.

"That's all right how I know." Caddy said. "How do you know?"

"She said she was." Quentin said. "Besides, I'm older than you."

"I'm seven years old." Caddy said, "I guess I know."

"I'm older than that.*" Quentin said. "I go to school. Dont I, Versh."

"I'm going to school next year." Caddy said, "When it comes. Aint I, Versh."

"You know she whip you when you get your dress wet." Versh said.

"It's not wet." Caddy said. She stood up in the water and looked at her dress. "I'll take it off." she said. "Then it'll dry."

"I bet you wont." Quentin said.

"I bet I will." Caddy said.

"I bet you better not." Quentin said.

Caddy came to Versh and me and turned her back.

"Unbutton it, Versh." she said.

"Dont you do it, Versh." Quentin said.

"Taint none of my dress.*" Versh said.

"You unbutton it, Versh." Caddy said, "Or I'll

***mommer** mother. (흑인이 사용하는 용어로 백인들의 어머니를 가르킴. "mammy"와 비교해 보라).

***I'm older than that** Compson 집안의 자녀를 다루고 있는 "That Evening Sun"에서 Caddy는 Quentin 보다 두 살 아래로 언급되고 있음.

***Taint none of my dress** It ain't any of my dress.

tell Dilsey what you did yesterday." So Versh unbuttoned it.

"You just take your dress off." Quentin said. Caddy took her dress off and threw it on the bank. Then she didn't have on anything but her bodice and drawers, and Quentin slapped her and she slipped and fell down in the water. When she got up she began to splash water on Quentin, and Quentin splashed water on Caddy. Some of it splashed on Versh and me and Versh picked me up and put me on the bank. He said he was going to tell on* Caddy and Quentin, and then Quentin and Caddy began to splash water at Versh. He got behind a bush.

"I'm going to tell mammy on you all." Versh said.

Quentin climbed up the bank and tried to catch Versh, but Versh ran away and Quentin couldn't. When Quentin came back Versh stopped and hollered that he was going to tell. Caddy told him that if he wouldn't tell, they'd let him come back. So Versh said he wouldn't, and they let him.

"Now I guess you're satisfied." Quentin said, "We'll both get whipped now."

"I dont care." Caddy said. "I'll run away."

"Yes you will." Quentin said.

"I'll run away and never come back." Caddy said. I began to cry. Caddy turned around and said "Hush." So I hushed. Then they played in the branch. Jason was playing too. He was by himself further down the branch. Versh came around the bush and lifted me down into the water again. Caddy

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* **tell on** 고자질하다, 일러 바치다 (inform against).

was all wet and muddy behind,* and I started to cry and she came and squatted in the water.

"Hush now." she said. "I'm not going to run away." So I hushed. Caddy smelled like trees in the rain.

"What is the matter with you," Luster said. "Cant you get done with that moaning and play in the branch like folks?"*

"Whyn't you take him on home? Didn't they told you not to take him off the place?"*

"He still thinks they own this pasture," Luster said. "Cant nobody see down here from the house, noways."*

"We can. And folks dont like to look at a loony. Taint no luck in it."

Roskus came and said to come to supper* and Caddy said it wasn't supper time yet.

"Yes tis.*" Roskus said. "Dilsey says for you all to come on to the house. Bring them on, Versh." He went up the hill, where the cow was lowing.

"Maybe we'll be dry by the time we get to the house." Quentin said.

"It was all your fault." Caddy said. "I hope we do get whipped." She put her dress on and Versh buttoned it.

"They won't know you got wet." Versh said. "It

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* **all wet and muddy behind** Caddie의 축 늦 엉덩이 부분에 묻어 있는 진흙은 후일 그녀의 도덕적 타락을 상징하고 있음.
* ***get done with*** 끝내라, 해치우라 (finish).
* **Didn't they told** Didn't they tell.
* ***noways*** noway. (남부 방언으로 "anyhow"의 뜻).
* ***Taint no luck in it*** There ain't any luck in it. (즉, 「미치광이」(혹은 백치)를 쳐다보면 재수가 없다」의 뜻).
* **supper** 저녁 식사. 한낮에 드는 "dinner"가 하루 식사 중에서 제일 중요한 식사라면 "supper"는 보통 저녁에 드는 가벼운 식사를 말함.
* **Yes tis** Yes, it is.

don't show on you. Less* me and Jason tells."

"Are you going to tell, Jason." Caddy said.

"Tell on who." Jason said.

"He wont tell." Quentin said. "Will you, Jason."

"I bet he does tell." Caddy said. "He'll tell Damuddy."

"He cant tell her." Quentin said. "She's sick. If we walk slow it'll be too dark for them to see."

"I dont care whether they see or not." Caddy said. "I'm going to tell, myself. You carry him up the hill, Versh."

"Jason wont tell." Quentin said. "You remember that bow and arrow I made you, Jason."

"It's broke now." Jason said.

"Let him tell." Caddy said. "I dont give a cuss.* Carry Maury up the hill, Versh." Versh squatted and I got on his back.

"See you all at the show tonight," Luster said. "Come on, here. We got to find that quarter."

"If we go slow, it'll be dark when we get there." Quentin said.

"I'm not going slow." Caddy said. We went up the hill, but Quentin didn't come. He was down at the branch when we got to where we could smell the pigs. They were grunting and snuffing in the trough in the corner. Jason came behind us, with his hands in his pockets. Roskus was milking the cow in the barn door.

* **Less** Unless. (때로는 "lessen"으로도 사용됨).

* **Damuddy** Compson 자녀의 외할머니. Faulkner의 외할머니 (Leila Dean Swift Butler) 역시 "Damuddy"로 불리워졌으며, Faulkner 집안에서 함께 살다가 사망했음.

* **I don't give a cuss** "I don't give a damn"의 완곡한 표현으로 「조금도 아랑곳 하지 않는다」 혹은 「조금도 개의치 않는다」의 뜻.

The cows came jumping out of the barn.

"Go on." T. P. said. "Holler again. I going to holler myself. Whooey.*" Quentin kicked T. P. again. He kicked T. P. into the trough where the pigs ate and T. P. lay there. "Hot dog.*" T. P. said, "Didn't he get me then. You see that white man kick me that time. Whooey."

I wasn't crying, but I couldn't stop. I wasn't crying, but the ground wasn't still, and then I was crying. The ground kept sloping up and the cows ran up the hill.* T. P. tried to get up. He fell down again and the cows ran down the hill. Quentin held my arm and we went toward the barn. Then the barn wasn't there and we had to wait until it came back. I didn't see it come back. It came behind us and Quentin set me down in the trough where the cows ate. I held on to it. It was going away too, and I held to it. The cows ran down the hill again, across the door. I couldn't stop. Quentin and T. P. came up the hill, fighting. T. P. was falling down the hill and Quentin dragged him up the hill. Quentin hit T. P. I couldn't stop.

"Stand up." Quentin said, "You stay right here. Dont you go away until I get back."

"Me and Benjy going back to the wedding.*" T. P. said. "Whooey."

Quentin hit T. P. again. Then he began to thump T. P. against the wall. T. P. was laughing. Every

* **Whooey** 「워이!」. T. P.가 술에 취하여 지르는 소리.
* **Hot dog** 「깔짝이야!」,「좋다!」,「멋진데!」. 놀람·즐거움·흥분 등을 나타내는 감탄사.
* **The ground kept…up the hill** Caddy의 결혼식을 다루고 있는 이 장면에서 Benjy는 T. P. 가 가져다 준 "sassprilluh" 술을 마시고 취해 있음.
* **wedding** Caddy의 결혼식.

time Quentin thumped him against the wall he tried to say Whooey, but he couldn't say it for laughing. I quit crying, but I couldn't stop. T. P. fell on me and the barn door went away. It went down the hill and T. P. was fighting by himself and he fell down again. He was still laughing, and I couldn't stop, and I tried to get up and I fell down, and I couldn't stop. Versh said,

"You sho done it now.* I'll declare if you aint. Shut up that yelling."

T. P. was still laughing. He flopped on the door and laughed. "Whooey." he said, "Me and Benjy going back to the wedding. Sassprilluh.*" T. P. said.

"Hush." Versh said. "Where you get it?"

"Out the cellar.*" T. P. said. "Whooey."

"Hush up." Versh said, "Where'bouts in the cellar."

"Anywhere." T. P. said. He laughed some more. "Moren* a hundred bottles left. Moren a million. Look out, nigger,* I going to holler."

Quentin said, "Lift him up."

Versh lifted me up.

"Drink this, Benjy." Quentin said. The glass was hot. "Hush, now." Quentin said. "Drink it."

"Sassprilluh." T. P. said. "Lemme* drink it, Mr Quentin."

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* **You sho done it now** You sure did it now.
* **sassprilluh** sassafras; sarsaparilla. 북미산의 녹나무과 식물로 그 뿌리의 껍질은 향료나 강장제 혹은 술의 재료로 쓰임. 여기서는 「사사프라스로 만든 술」.
* **Out the cellar** Out of the cellar. (지하실은 흔히 포도주를 비롯한 식료품 저장실로 쓰임).
* **Moren** More than.
* **Look out, nigger** 흑인이 다른 흑인에게 "nigger"라는 단어를 사용할 때는 항상 경멸적인 의미로만 쓰임.
* **Lemme** Let me. ("Gimme"와 비교해 보라).

"You shut your mouth." Versh said, "Mr Quentin wear you out*."

"Hold him, Versh." Quentin said.

They held me. It was hot on my chin and on my shirt. "Drink." Quentin said. They held my head. It was hot inside me, and I began again. I was crying now, and something was happening inside me and I cried more, and they held me until it stopped happening. Then I hushed. It was still going around, and then the shapes began. "Open the crib*, Versh." They were going slow. "Spread those empty sacks on the floor." They were going faster, almost fast enough. "Now. Pick up his feet." They went on, smooth and bright. I could hear T. P. laughing. I went on with them, up the bright hill.

At the top of the hill Versh put me down. "Come on here, Quentin." he called, looking back down the hill. Quentin was still standing there by the branch. He was chunking* into the shadows where the branch was.

"Let the old skizzard* stay there." Caddy said. She took my hand and we went on past the barn and through the gate. There was a frog* on the brick walk, squatting in the middle of it. Caddy stepped over it and pulled me on.

"Come on, Maury." she said. It still squatted

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* **Mr Quentin wear you out** 「퀜틴 도령이 실컷 너를 때려 줄 게다」. "wear out"은 "give a good whipping to"의 뜻. "Mr Quentin"이라는 표현은 흑인 하인이 백인 주인의 아들을 부를때 사용되는데, 개인의 이름앞에 "Mr"를 붙임.
* **crib** 옥수수와 같은 곡물을 저장하기 위하여 곳간 (barn) 안에 만들어 놓은 방.
* **chunk** 돌을 던지다, 팔매질하다 (throw; throw at).
* **old skizzard** Compson children 사이에서 통용되는 일종의 은어로 「멍텅구리」나 「바보」의 뜻으로 이에 대한 대답은 "knobnot"임.
* **frog** 여기서는 「개구리」 보다는 「두꺼비」에 해당됨.

there until Jason poked at it with his toe.

"He'll make a wart on you." Versh said. The frog hopped away.

"Come on, Maury." Caddy said.

"They got company tonight." Versh said.

"How do you know." Caddy said.

"With all them lights on." Versh said, "Light in every window."

"I reckon we can turn all the lights on without company, if we want to." Caddy said.

"I bet it's company." Versh said. "You all better go in the back and slip upstairs."

"I dont care." Caddy said. "I'll walk right in the parlor where they are."

"I bet your pappy* whip you if you do." Versh said.

"I dont care." Caddy said. "I'll walk right in the parlor. I'll walk right in the dining room and eat supper."

"Where you sit." Versh said.

"I'd sit in Damuddy's chair." Caddy said. "She eats in bed."

"I'm hungry." Jason said. He passed us and ran on up the walk. He had his hands in his pockets and he fell down. Versh went and picked him up.

"If you keep them hands out your pockets, you could stay on your feet." Versh said. "You cant never get them out in time to catch yourself, fat as you is."*

Father was standing by the kitchen steps.

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* **pappy** father. ("mammy"를 참고하라).
* **fat as you is** 「너는 몸이 뚱뚱하기 때문에」.

"Where's Quentin." he said.

"He coming up the walk." Versh said. Quentin was coming slow. His shirt was a white blur.

"Oh." Father said. Light fell down the steps, on him.

"Caddy and Quentin threw water on each other." Jason said.

We waited.

"They did." Father said. Quentin came, and Father said, "You can eat supper in the kitchen tonight." He stopped and took me up, and the light came tumbling down the steps on me too, and I could look down at Caddy and Jason and Quentin and Versh. Father turned toward the steps. "You must be quiet, though." he said.

"Why must we be quiet, Father." Caddy said. "Have we got company."

"Yes." Father said.

"I told you they* was company." Versh said.

"You did not." Caddy said, "I was the one that said there was. I said I would"

"Hush." Father said. They hushed and Father opened the door and we crossed the back porch and went in to the kitchen. Dilsey was there, and Father put me in the chair and closed the apron down and pushed it to the table, where supper was. It was steaming up.

"You mind* Dilsey, now." Father said. "Dont let them make any more noise than they can help, Dilsey."

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* **they** there. (때로는 "their"의 뜻으로도 사용됨).
* **mind** 말을 듣다, 따르다 (obey).

"Yes, sir." Dilsey s id. Father went away.

"Remember to mind Dilsey, now." he said behind us. I leaned my face over where the supper was. It steamed up on my face.

"Let them mind me tonight, Father." Caddy said.

"I wont." Jason said. "I'm going to mind Dilsey."

"You'll have to, if Father says so." Caddy said. "Let them mind me, Father."

"I wont." Jason said, "I wont mind you."

"Hush." Father said. "You all mind Caddy, then. When they are done,* bring them up the back stairs, Dilsey."

"Yes, sir." Dilsey said.

"There." Caddy said, "Now I guess you'll mind me."

"You all hush, now." Dilsey said. "You got to be quiet tonight."

"Why do we have to be quiet tonight." Caddy whispered.

"Never you mind." Dilsey said, "You'll know in the Lawd's own time.*" She brought my bowl. The steam from it came and tickled my face. "Come here, Versh." Dilsey said.

"When is the Lawd's own time, Dilsey." Caddy said.

"It's Sunday." Quentin said. "Dont you know anything."

"Shhhhhh." Dilsey said. "Didn't Mr Jason say

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*When they are done When they finish (밥을 다 먹으면).

*in the Lawd's own time 「하나님이 정하신 때가 되면」, 「머지 않아」.

for you all to be quiet. Eat your supper, now. Here, Versh. Git his spoon.*" Versh's hand came with the spoon, into the bowl. The spoon came up to my mouth. The steam tickled into my mouth. Then we quit eating and we looked at each other and we were quiet, and then we heard it again and I began to cry.

"What was that." Caddy said. She put her hand on my hand.

"That was Mother." Quentin said. The spoon came up and I ate, then I cried again.

"Hush." Caddy said. But I didn't hush and she came and put her arms around me. Dilsey went and closed both the doors and then we couldn't hear it.

"Hush, now." Caddy said. I hushed and ate. Quentin wasn't eating, but Jason was.

"That was Mother." Quentin said. He got up.

"You set right down.*" Dilsey said. "They got company in there, and you in them muddy clothes. You set down too, Caddy, and get done eating."

"She was crying." Quentin said.

"It was somebody singing.*" Caddy said. "Wasn't it, Dilsey."

"You all eat your supper, now, like Mr Jason said." Dilsey said. "You'll know in the Lawd's own time." Caddy went back to her chair.

"I told you it was a party." she said.

Versh said, "He done et*all that."

"Bring his bowl here." Dilsey said. The bowl

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* **Git his spoon** Get his spoon.
* **You set right down** You sit right down.
* **It was somebody singing** "Damuddy"의 죽음을 다루고 있는 이 장면에서 Mrs. Compson이 우는 소리와 사람들이 부르는 찬송가 소리가 함께 들려옴.
* **He done et** He has eaten.

went away.

"Dilsey." Caddy said, "Quentin's not eating his supper. Hasn't he got to mind me."

"Eat your supper, Quentin." Dilsey said, "You all got to get done* and get out of my kitchen."

"I dont want any more supper." Quentin said.

"You've got to eat if I say you have." Caddy said. "Hasn't he, Dilsey."

The bowl steamed up to my face, and Versh's hand dipped the spoon in it and the steam tickled into my mouth.

"I dont want any more." Quentin said. "How can they have a party when Damuddy's sick."

"They'll have it down stairs." Caddy said. "She can come to the landing and see it. That's what I'm going to do when I get my nightie* on."

"Mother was crying." Quentin said. "Wasn't she crying, Dilsey."

"Dont you come pestering at me, boy." Dilsey said. "I got to get supper for all them folks soon as you all get done eating*."

After a while even Jason was through eating, and he began to cry.

"Now you got to tune up*." Dilsey said.

"He does it every night since Damuddy was sick and he cant sleep with her." Caddy said. "Cry baby*."

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* **You all got to get done** 「다들 얼른 식사를 끝내」.
* **nightie** 잠옷, 자리옷. 주로 여성이나 아이들이 사용하는 용어로 "night-gown"이나 "nightshirt"과 같은 뜻.
* **soon as you all get done eating** as soon as you all finish eating.
* **tune up** 울음을 그치다 (stop crying and behave properly).
* **Cry baby** Crybaby (울보, 잘 우는 사람).

"I'm going to tell on*you." Jason said.

He was crying. "You've already told." Caddy said. "There's not anything else you can tell, now."

"You all needs to go to bed." Dilsey said. She came and lifted me down and wiped my face and hands with a warm cloth. "Versh, can you get them up the back stairs quiet. You, Jason, shut up that crying."

"It's too early to go to bed now." Caddy said. "We dont ever have to go to bed this early."

"You is tonight." Dilsey said. "Your pa* say for you to come right on up stairs when you et* supper. You heard him."

"He said to mind me." Caddy said.

"I'm not going to mind you." Jason said.

"You have to." Caddy said. "Come on, now. You have to do like I say."

"Make them be quiet, Versh." Dilsey said. "You all going to be quiet, aint you."

"What do we have to be so quiet for, tonight." Caddy said.

"Your mommer* aint feeling well." Dilsey said. "You all go on with Versh, now."

"I told you Mother was crying." Quentin said. Versh took me up and opened the door onto the back porch* We went out and Versh closed the door

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* **tell on** 고자질하다, 일러 바치다 (inform against).
* **You is tonight** You have to (go to bed early) tonight.
* **pa** papa의 준말. ("pap"이나 "pappy"와 비교해 보라).
* **et** eat. ("eaten"의 뜻으로도 쓰임).
* **mommer** mother.
* **back porch** 건물 뒷편에 위치해 있는 뒷 현관. "front porch"가 주로 휴식을 취하거나 손님을 만나는 장소로 쓰이는데 비하여 "back porch"는 주로 허드렛 일을 하는 작업장으로 사용됨.

black. I could smell Versh and feel him. "You all be quiet, now. We're not going up stairs yet. Mr Jason said for you to come right up stairs. He said to mind me. I'm not going to mind you. But he said for all of us to. Didn't he, Quentin." I could feel Versh's head. I could hear us. "Didn't he, Versh. Yes, that's right. Then I say for us to go out doors a while*. Come on." Versh opened the door and we went out.

We went down the steps.

"I expect we'd better go down to Versh's house*, so we'll be quiet." Caddy said. Versh put me down and Caddy took my hand and we went down the brick walk.

"Come on." Caddy said, "That frog's gone. He's hopped way over to the garden, by now. Maybe we'll see another one." Roskus came with the milk buckets. He went on. Quentin wasn't coming with us. He was sitting on the kitchen steps. We went down to Versh's house. I liked to smell Versh's house. *There was a fire in it and T. P. squatting in his shirt tail*in front of it, chunking*it into a blaze.*

Then I got up and T. P. dressed me and we went to the kitchen and ate. Dilsey was singing*and I began to cry and she stopped.

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* **go out doors a while** go outdoors (for) a while.
* **Versh's house** Compson 저택 뒷편에 위치해 있는 Dilsey의 오두막집.
* ***in his shirt tail*** 「셔츠 자락을 늘어뜨리고」.
* ***chunk*** (장작개비를 얹어 놓아) 불을 피우다. 81페이지의 "chunk" (돌을 던지다)와 혼동하지 말 것.
* **Dilsey was singing** 흑인 하인들은 부엌에서 일하면서 흔히 노래 (찬송가나 흑인 영가)를 부름. 특히 이 장면에서 Dilsey는 Quentin의 죽음을 애도함.

"Keep him away from the house, now." Dilsey said.

"We cant go that way." T. P. said.

We played in the branch.

"We cant go around yonder." T. P. said. "Dont you know mammy*say we cant."

Dilsey was singing in the kitchen and I began to cry.

"Hush." T. P. said. "Come on. Lets go down to the barn.

Roskus was milking at the barn. He was milking with one hand, and groaning. Some birds sat on the barn door and watched him. One of them came down and ate with the cows. I watched Roskus milk while T. P. was feeding Queenie and Prince. The calf was in the pig pen. It nuzzled at the wire,* bawling.

"T. P." Roskus said. T. P. said Sir, in the barn. Fancy held her head over the door, because T. P. hadn't fed her yet. "Git done there.*" Roskus said. "You got to do this milking. I cant use my right hand no more."

T. P. came and milked.

"Whyn't you get the doctor." T. P. said.

"Doctor cant do no good.*" Roskus said. "Not on this place."

"What wrong with this place." T. P. said.

"Taint no luck on this place." Roskus said. "Turn that calf in if you done."

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* **mammy** mother. (여기서는 T. P. 의 어머니인 Dilsey를 가리킴).
* **wire** 철조망. Compson 집안의 돼지우리는 철조망으로 만들어졌음.
* **Get done there** 「그 일은 그만 하거라」.
* **Doctor cant do no good** 「병원에 가 보아도 소용이 없어」.

'Taint no luck on this place, Roskus said. The fire rose and fell behind him and Versh, sliding on his and Versh's face. Dilsey finished putting me to bed. The bed smelled like T. P. I liked it.

"What you know about it." Dilsey said. "What trance you been in."

"Dont need no trance." Roskus said. "Aint the sign of it laying right there on that bed. Aint the sign of it been here for folks to see fifteen years now."

"Spose it is*." Dilsey said. "It aint hurt none of you and yourn* is it. Versh working and Frony married off your hands* and T. P. getting big enough to take your place when rheumatism finish getting you."

"They been two, now*." Roskus said. "Going to be one more. I seen the sign, and you is too."

"I heard a squinch owl* that night." T. P. said. "Dan* wouldn't come and get his supper, neither. Wouldn't come no closer than the barn. Begun howling right after dark. Versh heard him."

"Going to be more than one more." Dilsey said. "Show me the man what* aint going to die, bless Jesus."

"Dying aint all." Roskus said.

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* **Spose it is** Suppose it has.
* **yourn** yours. ("you"의 소유 대명사. "hisn"; "theirn"; "ourn"등과 비교하라).
* **Frony married off your hands** 「프로우니는 출가하여 이제 당신의 짐이 덜어졌고」.
* **They been two, now** There (have) been two (deaths), now. (여기서 Roskus는 Damuddy의 죽음과 Quentin의 죽음을 언급하고 있음).
* **squinch owl** screech owl. (부엉이의 일종으로 이 부엉이가 울면 누군가가 죽는다는 미신이 있음).
* **Dan** Compson 집안의 개 이름. 이밖에도 Blue라는 개가 있음.
* **what** who.

"I knows what you thinking." Dilsey said. "And they aint going to be no luck in saying that name, lessen* you going to set up with him while he cries."

"They aint no luck on this place." Roskus said. "I seen it at first but when they changed his name* I knowed it."

"Hush your mouth." Dilsey said. She pulled the covers up. It smelled like T. P. "You all shut up now, till he get to sleep."

"I seen the sign." Roskus said.

"Sign T. P. got to do all your work for you*." Dilsey said. *Take him and Quentin* down to the house and let them play with Luster, where Frony can watch them, T. P., and go and help your pa.*

We finished eating. T. P. took Quentin up and we went down to T. P.'s house. Luster was playing in the dirt. T. P. put Quentin down and she played in the dirt too. Luster had some spools and he and Quentin fought and Quentin had the spools. Luster cried and Frony came and gave Luster a tin can to play with, and then I had the spools and Quentin fought me and I cried.

"Hush." Frony said, "Aint you shamed of yourself. Taking a baby's play pretty*." She took the spools from me and gave them back to Quentin.

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* **lessen** unless. ("less"로도 사용됨).
* **they changed his name** 여기서 Roskus는 Compson 집안의 막내아들 이름을 Maury로부터 Benjamin (Benjy는 애칭)으로 바꾼 사실을 언급하고 있음. 원래 Maury라는 이름은 외삼촌 Maury Bascomb의 이름에서 따 왔고, Benjamin이라는 이름은 구약성서 창세기 42~45장에서 따 왔음.
* **Sign T.P. got to do all your work for you** 「징조라니(당신이 죽고) T. P. 가 당신 일을 모두 맡아서 해야 할 징조 말이요?」.
* ***Quentin*** Miss Quentin. Caddy의 사생아 Miss Quentin은 Luster와 나이가 거의 동갑임에 유의할 것.
* **play pretty** plaything; small toy (아이들 장난감).

"Hush, now." Frony said, "Hush, I tell you."

"Hush up." Frony said. "You needs whipping, that's what you needs." She took Luster and Quentin up. "Come on here." she said. We went to the barn. T. P. was milking the cow. Roskus was sitting on the box.

"What's the matter with him now." Roskus said.

"You have to keep him down here." Frony said. "He fighting these babies again. Taking they* play things. Stay here with T. P. now, and see can you hush a while*."

"Clean that udder good now." Roskus said. "You milked that young cow dry last winter* If you milk this one dry, they aint going to be no more milk."

Dilsey was singing.

"Not around yonder." T. P. said. "Dont you know mammy say you cant go around there."

They were singing.

"Come on." T. P. said. "Lets go play with Quentin and Luster. Come on."

Quentin and Luster were playing in the dirt in front of T. P.'s house. There was a fire in the house, rising and falling, with Roskus sitting black against it.

"That's three, thank the Lawd*." Roskus said. "I

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* **they** their.

* **see can you hush a while** see if you can hush (for) a while.

* **Clean that udder good now…last winter** 「이번에는 젖통에 들어 있는 우유를 모두 말끔히 짜 내거라. 지난 겨울에는 젖을 잘못 짜서 그 어린 소는 젖이 나지 않았어」. "milk dry"는 젖통의 젖을 모두 짜내지 않고 남겨 두므로써 소가 젖이 나지 않는 현상을 가르킴.

* **That's three, thank the Lawd** 「맙소사, 이제 세 사람째군」. Roskus는 여기서 Mr. Jason Compson의 죽음을 언급하고 있음.. Roskus가 "thank the Lawd"라고 한 것은 불행이나 재앙은 흔히 세썩 온다는 미신에 근거를 두고 있으며, 이제 Mr. Compson의 죽음으로 인하여 자기의 예상이 들어 맞았을 뿐만 아니라, 이 집에는 이제 더이상 죽을 사람이 없다는 사실을 암시하고 있음.

told you two years ago. They* aint no luck on this place, Compson's"

"Whyn't you get out, then." Dilsey said. She was undressing me. "Your bad luck talk got them Memphis notions into Versh*. That ought to satisfy you."

"If that all the bad luck Versh have." Roskus said.

Frony came in.

"You all done." Dilsey said.

"T. P. finishing up." Frony said. "Miss Cahline want you to put Quentin* to bed."

"I'm coming just as fast as I can." Dilsey said. "She ought to know by this time I aint got no wings*."

"That's what I tell you." Roskus said. "They aint no luck going be on no place where one of they own chillens' name aint never spoke*."

"Hush." Dilsey said. "Do you want to get him started"

"Raising a child not to know its own mammy's name." Roskus said.

"Dont you bother your head about her." Dilsey said. "I raised all of them and I reckon I can raise

---

* **They** There.

* **Your bad luck talk…into Versh** : 「이곳에선 재수 없다고 당신이 늘 말하니까 버어쉬가 멤피스로 달아나 버릴 생각을 했지요」. Memphis는 미국 Tennessee주 남서쪽으로 Mississippi주와 Arkansas주에 접해 있는 대도시. Oxford/Jefferson에서 약 75마일 떨어져 있는 이 도시는 Faulkner 작품에 가장 가까운 대도시로 등장함.

* **Quentin** Miss Quentin.

* **She ought to know…no wings** 「마님께서 내게 날개가 달려 있지 않았다는 걸 지금쯤이면 아실텐데」. 눈코 뜰 새없이 몹시 바쁘다는 표현.

* **one of they chillens' name aint never spoke** one of their children's name ain't ever spoken. (Roskus는 여기서 Mrs. Compson이 Caddy의 이름을 집안에서 일체 언급하지 못 하도록 한 사실을 말하고 있음).

one more. Hush now. Let him get to sleep if he will."

"Saying a name." Frony said. "He dont know nobody's name."

"You just say it and see if he dont." Dilsey said. "You say it to him while he sleeping and I bet he hear you."

"He know lot more than folks thinks." Roskus said. "He knowed* they time* was coming, like that pointer* done. He could tell you when hisn* coming, if he could talk. Or yours. Or mine."

"You take Luster outen that bed,* mammy." Frony said. "That boy conjure* him."

"Hush your mouth." Dilsey said, "Aint you got no better sense than that. What you want to listen to Roskus for, anyway. Get in, Benjy."

Dilsey pushed me and I got in the bed, where Luster already was. He was asleep. Dilsey took a long piece of wood and laid it between Luster and me. "Stay on your side now." Dilsey said. "Luster little, and you don't want to hurt him."

You can't go yet, T. P. said. Wait.

We looked around the corner of the house and watched the carriages go away.

"Now." T. P. said. He took Quentin up and we ran down to the corner of the fence and watched them pass. "There he* go," T. P. said. "See that

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* **knowed** knew.
* **they time** their time (of death).
* **that pointer** 포인터 사냥개로 여기서는 Dan을 가르킴.
* **hisn** his. ("he"의 소유대명사로 "yourn", ourn", "theirn"등과 비교해 보라).
* **outen that bed** out of that bed.
* **conjure** 마술을 걸다; 홀리다 (put a spell on).
* **he** Mr. Jason Compson. 여기서 T. P. 는 마차에 실려 공동묘지로 가고 있는 그의 시체를 가르킴.

one with the glass in it. Look at him. He laying in there. See him."

Come on, Luster said, I going to take this here ball down home, where I wont lose it. Naw, sir,* you cant have it. If them men sees you with it,* they'll say you stole it. Hush up, now. You cant have it. What business you got with it. You cant play no ball.

Frony and T. P. were playing in the dirt by the door. T. P. had lightning bugs* in a bottle.

"How did you all get back out." Frony said.

"We've got company." Caddy said. "Father said for us to mind me tonight.* I expect you and T. P. will have to mind me too."

"I'm not going to mind you." Jason said. "Frony and T. P. dont have to either."

"They will if I say so." Caddy said. "Maybe I wont say for them to."

"T. P. dont mind nobody." Frony said. "Is they started* the funeral yet."

"What's a funeral." Jason said.

"Didn't mammy tell you not to tell them." Versh said.

"Where they moans." Frony said. "They moaned two days on Sis Beulah Clay.*"

They moaned at Dilsey's house. Dilsey was

* ***this here ball*** Luster가 개울에서 주은 골프 공.
* ***Naw, sir*** No, sir. (여기서 "sir"는 경칭과는 관계없이 부정의 의미를 강조하기 위하여 쓰임. "Yes, sir"를 참고하라).
* ***If them men sees you with it*** 「만약 골프치는 사람들이 네가 그 공을 가진 것을 보면」.
* **lightning bugs** 반딧불; 개똥벌레 (fire flies).
* **Father said for us to mind me tonight** 「아버지께서 오늘밤은 모두 내 말을 들으라고 하셨어」.
* **Is they started** Have they started.
* **Sis Beulah Clay** Sister Beulah Clay. ("sister"라는 칭호는 혈족에 관계없이 상대방 여인을 친근하거나 다정하게 부를 때 사용되는데 주로 흑인들의 용어임).

moaning. When Dilsey moaned Luster said, Hush, and we hushed, and then I began to cry and Blue* howled under the kitchen steps. Then Dilsey stopped and we stopped.*

"Oh." Caddy said, "That's niggers. White folks dont have funerals."

"Mammy said us not to tell them, Frony." Versh said.

"Tell them what." Caddy said.

*Dilsey moaned, and when it got to the place I began to cry and Blue howled under the steps. Luster, Frony said in the window, Take them down to the barn. I cant get no cooking done with all that racket. That hound too. Get them outen here.**

I aint going down there, Luster said. I might meet pappy down there. I seen him last night, waving his arms in the barn.

"I like to know why not." Frony said. "White folks dies too. Your grandmammy*dead as any nigger can get, I reckon."

"Dogs are dead." Caddy said, "And when Nancy*

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* ***Luster said, Hush*** Roskus의 죽음을 다루고 있는 이 장면은 이 작품에서 해결하기 힘든 수수께끼 중의 하나임. 아직 나이어린 Luster가 어떻게 Dilsey를 위로하고 Benjy와 Miss Quentin을 돌볼 수 있는가? 두 가지 추측이 가능한데, (1) Roskus가 죽은 시기를 이제까지 흔히 인정되어 온 시기(Mr. Compson이 죽은지 2~3년후) 보다 훨씬 뒤로 잡거나, 아니면 (2) 현재 Benjy를 돌보고 있는 Luster 이외에 제2의 Luster(현재 Luster의 아버지)가 존재한다고 보아야 함.

* ***Blue*** Compson 집안의 개 이름. Dan이라는 개도 있음을 주의하라.

* ***Get them outen here*** Get them out of here.

* **Your grandmammy** : Your grandmother. (여기서는 Compson children의 외할머니인 Damuddy를 가르킴).

* **Nancy** Compson 집안의 말 이름. 역시 Compson 집안을 다루고 있는 단편소설 "That Evening Sun"에 등장하는 Nancy와 혼동하지 말 것. 이 단편에서 Nancy는 Dilsey가 아플 때 그녀를 대신하여 Compson 집안의 일을 해 주는 흑인 여자의 이름임.

fell in the ditch and Roskus shot her and the buzzards came and undressed her.*"

The bones rounded out of the ditch, where the dark vines were in the black ditch, into the moonlight, like some of the shapes had stopped. Then they all stopped and it was dark, and when I stopped to start again I could hear Mother, and feet walking fast away, and I could smell it.* Then the room came, but my eyes went shut. I didn't stop. I could smell it. T. P. unpinned the bed clothes.

" Hush." he said, " Shhhhhhhh."

But I could smell it. T. P. pulled me up and he put on my clothes fast.

" Hush, Benjy." he said. " We going down to our house. You want to go down to our house, where Frony is. Hush. Shhhhh."

He laced my shoes and put my cap on and we went out. There was a light in the hall. Across the hall we could hear Mother.

" Shhhhhh, Benjy." T. P. said, " We'll be out in a minute."

A door opened and I could smell it more than ever, and a head came out. It wasn't Father. Father was sick there.

" Can you take him out of the house."

" That's where we going." T. P. said. Dilsey came up the stairs.

" Hush." she said, " Hush. Take him down home,

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* **the buzzard came and undressed her** 「독수리들이 날아와서 낸시의 시체를 쪼아먹고 뼈만 남겨 놓았어」.

* **I could smell it** Benjy는 Mr. Compson이 사망한 사실을 냄새를 맡고 알고 있음.

T. P. Frony fixing him a bed.* You all look after him, now. Hush, Benjy. Go on with T. P."

She went where we could hear Mother.

"Better keep him there." It wasn't Father. He shut the door, but I could still smell it.

We went down stairs. The stairs went down into the dark and T. P. took my hand, and we went out the door, out of the dark. Dan was sitting in the back yard, howling.

"He smell it." T. P. said. "Is that the way you found it out."

We went down the steps, where our shadows were.

"I forgot your coat." T. P. said. "You ought to had it. But I aint going back."

Dan howled.

"Hush now." T. P. said. Our shadows moved, but Dan's shadow didn't move except to howl when he did.

"I cant take you down home, bellering like you is.*" T. P. said. "You was bad enough before you got that bullfrog voice.* Come on."

We went along the brick walk, with our shadows. The pig pen smelled like pigs. The cow stood in the lot, chewing at us. Dan howled.

"You going to wake the whole town up." T. P. said. "Cant you hush."

We saw Fancy, eating by the branch. The moon

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* **Frony fixing him a bed** Frony (is) fixing him a bed. ("fix"는 「준비하다」, 「마련하다」의 뜻).
* **bellering like you is** bellowing as you are.
* **bullfrog voice** : 북미산 식용 개구리의 울음소리. Benjy의 목소리가 약간 쉰 것을 언급함.

shone on the water when we got there.

"Naw, sir*." T. P. said, "This too close. We cant stop here. Come on. Now, just look at you. Got your whole leg wet. Come on, here." Dan howled.

The ditch came up out of the buzzing grass*. The bones rounded out of the black vines.

"Now." T. P. said. "Beller your head off* if you want to. You got the whole night and a twenty acre pasture to beller in."

T. P. lay down in the ditch and I sat down, watching the bones where the buzzards ate Nancy, flapping black and slow and heavy out of the ditch.

I had it when we was down here before, Luster said. I showed it to you. Didn't you see it. I took it out of my pocket right here and showed it to you.

"Do you think buzzards are going to undress Damuddy." Caddy said. "You're crazy."

"You're a skizzard*." Jason said. He began to cry.

"You're a knobnot*." Caddy said. Jason cried. His hands were in his pockets.

"Jason going to be rich man." Versh said. "He holding his money all the time."

Jason cried.

"Now you've got him started." Caddy said.

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* **Naw, sir** No, sir. (여기서 "sir"는 "No"의 강조형임).
* **buzzing grass** 풀밭에서 시끄럽게 우는 풀벌레 소리를 가리킴.
* **Beller your head off** 「(목이 빠지도록) 실컷 울어 보렴」.
* **skizzard** 「바보」, 멍텅구리」의 뜻으로 Compson children 사이에서 통용되는 은어.
* **knobnot** "skizzard"에 대한 응답으로 역시 Compson children 사이에서 통용되는 은어.

"Hush up, Jason. How can buzzards get in where Damuddy is. Father wouldn't let them. Would you let a buzzard undress you. Hush up, now."

Jason hushed. "Frony said it was a funeral." he said.

"Well it's not." Caddy said, "It's a party. Frony dont know anything about it. He wants your lightning bugs, T. P. Let him hold it a while."

T. P. gave me the bottle of lightning bugs.

"I bet if we go around to the parlor window we can see something." Caddy said. "Then you'll believe me."

"I already knows." Frony said. "I dont need to see."

"You better hush your mouth, Frony." Versh said. "Mammy going whip you."*

"What is it." Caddy said.

"I knows what I knows." Frony said.

"Come on." Caddy said, "Let's go around to the front."

We started to go.

"T. P. wants his lightning bugs." Frony said.

"Let him hold it a while longer, T. P." Caddy said. "We'll bring it back."

"You all never caught them." Frony said.

"If I say you and T. P. can come too, will you let him hold it." Caddy said.

"Aint nobody said me and T. P. got to mind you." Frony said.

"If I say you dont have to, will you let him hold it." Caddy said.

* **Mammy going whip you** Mammy (is) going (to) whip you.

"All right." Frony said. "Let him hold it, T. P. We going to watch them moaning."

"They aint moaning." Caddy said. "I tell you it's a party. Are they moaning, Versh."

"We aint going to know what they doing, standing here." Versh said.

"Come on." Caddy said. "Frony and T. P. dont have to mind me. But the rest of us do. You better carry him, Versh. It's getting dark."

Versh took me up and we went on around the kitchen.

When we looked around the corner we could see the lights coming up the drive. T. P. went back to the cellar door and opened it.

You know what's down there, T. P. said. Soda water. I seen Mr Jason* come up with both hands full of them. Wait here a minute.*

T. P. went and looked in the kitchen door. Dilsey said, What are you peeping in here for. Where's Benjy.

He out here, T. P. said.

Go on and watch him, Dilsey said. Keep him out the house now.

Yessum, T. P. said. Is they started yet.*

You go on and keep that boy out of sight, Dilsey said. I got all I can tend to.

A snake crawled out from under the house. Jason said he wasn't afraid of snakes and Caddy said he was but she wasn't and Versh said they both were and Caddy said to be quiet, like father said.

* ***Soda water*** 소오다수; 탄산수. 여기서는 「사사프라스 술」을 가르킴.

* ***Mr Jason*** Mr. Jason Compson.

* **Yessum** Yes, ma'am. ("Nome"과 비교해 보라).

*You aint got to start bellering now, T. P. said. You want some this sassprilluh.**

It tickled my nose and eyes.

If you aint going to drink it, let me get to it, T. P. said. All right, here tis. We better get another bottle while aint nobody bothering us. You be quiet, now.*

We stopped under the tree by the parlor window. Versh set me down in the wet grass. It was cold. There were lights in all the windows.

"That's where Damuddy is." Caddy said. "She's sick every day now. When she gets well we're going to have a picnic."

"I knows what I knows." Frony said.

The trees were buzzing, and the grass.

"The one next to it is where we have the measles." Caddy said. "Where do you and T. P. have the measles, Frony."

"Has them just wherever we is, I reckon." Frony said.

"They haven't started yet." Caddy said.

They getting ready to start, T. P. said. You stand right here now while I get that box so we can see in the window. Here, les finish* drinking this here sassprilluh. It make me feel just like a squinch owl inside.**

We drank the sassprilluh and T. P. pushed the

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* ***some this sassprilluh*** some of this sarsaparilla (sassafras). "sarsaparilla"는 「사사프라스 식물로 만든 술」을 가르킴.

* ***here tis*** here it is (자, 여기 있어).

* ***we can see in the window*** Benjy는 T.P.와 함께 유리창문을 통하여 Caddy의 결혼식 광경을 바라보려고 함.

* ***les finish*** let's finish.

* ***It make me feel just like a squinch owl inside*** 「(너무 술을 많이 마셔서) 마치 뱃속에 부엉이 한 마리가 들어가 있는 것 같애」.

bottle through the lattice*, under the house, and went away. I could hear them in the parlor and I clawed my hands against the wall. T. P. dragged the box. He fell down, and he began to laugh. He lay there, laughing into the grass. He got up and dragged the box under the window, trying not to laugh.

"I skeered I going to holler*." T. P. said. "Git on the box and see is they started*."

"They haven't started because the band hasn't come yet." Caddy said.

"They aint going to have no band." Frony said.

"How do you know." Caddy said.

"I knows what I knows." Frony said.

"You dont know anything." Caddy said. She went to the tree*." Push me up, Versh."

"Your paw* told you to stay out that tree." Versh said.

"That was a long time ago." Caddy said. "I expect he's forgotten about it. Besides, he said to mind me tonight. Didn't he say to mind me tonight."

"I'm not going to mind you." Jason said. "Frony and T. P. are not going to either."

"Push me up, Versh." Caddy said.

"All right." Versh said. "You the one going to get whipped. I aint." He went and pushed Caddy up

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* **lattice** 격자창. 대부분의 미국 남부 지방의 집은 지상에서 8~10인치 정도 위에 1층이 있어 낮은 계단을 통하여 지상에서 1층으로 올라가게 되어 있음. "lattice"는 계단밑 지상 지하실에 설치되어 있는 환기용 창을 가르킴.,
* **I skeered I going to holler** I (am) scared I (am) going to holler.
* **see is they started** see if they (have) started.
* **She went to the tree** 거실 안을 바라보기 위하여 Caddy가 올라간 이 나무는 선악과 나무 (tree of knowledge)를 상징함. 101페이지에 언급된 "snake"와 연관시켜 볼 것.
* **Your paw** Your father. (paw/maw와 father/mother를 비교해 보라).

into the tree to the first limb. We watched the muddy bottom of her drawers.* Then we couldn't see her. We could hear the tree thrashing.

"Mr Jason said if you break that tree he whip you." Versh said.

"I'm going to tell on her too." Jason said.

The tree quit thrashing. We looked up into the still branches.

"What you seeing." Frony whispered.

I saw them. Then I saw Caddy, with flowers in her hair, and a long veil like shining wind. Caddy Caddy*

"Hush." T. P. said, "They going to hear you. Get down quick." He pulled me. Caddy. I clawed my hands against the wall Caddy. T. P. pulled me.

"Hush." he said, "Hush. Come on here quick." He pulled me on. Caddy. "Hush up, Benjy. You want them to hear you. Come on, les drink* some more sassprilluh, then we can come back if you hush. We better get one more bottle or we both be hollering. We can say Dan drunk it. Mr Quentin* always saying he so smart, we can say he sassprilluh dog, too."

The moonlight came down the cellar stairs. We drank some more sassprilluh.

"You know what I wish." T. P. said. "I wish a bear would walk in that cellar door. You know what

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* **muddy bottom of her drawers** 신흙이 묻어 있는 Caddy의 드로오즈(속옷)의 엉덩이 부분. 후일 그녀의 도덕적 타락을 상징하고 있음.
* ***Caddy … like shining wind*** 결혼식날 면사포를 쓰고 있는 Caddy의 모습.
* **les drink** let's drink.
* **Mr Quentin** 흑인 하인이 백인 주인이나 그의 아들을 부를 때 사용되는 이 표현은 姓이 아니라 개인의 이름 앞에 "Mr"을 붙임. "Miss Caddy"와 "Miss Caroline"을 참고하라.

I do. I walk right up to him and spit in he eye.* Gimme* that bottle to stop my mouth before I holler."

T. P. fell down. He began to laugh, and the cellar door and the moonlight jumped away and something hit me.

"Hush up." T. P. said, trying not to laugh, "Lawd,* they'll all hear us. Get up." T. P. said, "Get up, Benjy, quick." He was thrashing about and laughing and I tried to get up. The cellar steps ran up the hill in the moonlight and T. P. fell up the hill, into the moonlight, and I ran against the fence and T. P. ran behind me saying "Hush up hush up" Then he fell into the flowers, laughing, and I ran into the box. But when I tried to climb onto it it jumped away and hit me on the back of the head and my throat made a sound. It made the sound again and I stopped trying to get up, and it made the sound again and I began to cry. But my throat kept on making the sound while T. P. was pulling me. It kept on making it and I couldn't tell if I was crying or not, and T. P. fell down on top of me, laughing, and it kept on making the sound and Quentin kicked T. P. and Caddy put her arms around me, and her shining veil, and I couldn't smell trees anymore and I began to cry.*

(41) *Benjy, Caddy said, Benjy. She put her arms around me again, but I went away.* "What is it, Benjy." she said, "Is it this hat." She took her hat off and came again, and I went away.

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*he eye his eye.

*Gimme Give me. ("Lemme"와 비교해 보라).

*Lawd 「아아!」, 「오오!」. "Good Lord"의 준말.

*I couldn't smell ··· began to cry 어기서 Benjy는 Caddy가 처음으로 향수를 사용하고, 동네 사내아이들과 키스하고, 순결을 잃었을 때와 마찬가지의 반응을 보이고 있음. 이 장면은 Caddy의 결혼식 장면.

"Benjy." she said, "What is it, Benjy. What has Caddy done."

"He dont like that prissy* dress." Jason said. "You think you're grown up, dont you. You think you're better than anybody else, dont you. Prissy."

"You shut your mouth." Caddy said, "You dirty little beast.* Benjy."

"Just because you are fourteen, you think you're grown up, dont you." Jason said. "You think you're something. Dont you."

"Hush, Benjy." Caddy said. "You'll disturb Mother. Hush."

But I didn't hush, and when she went away I followed, and she stopped on the stairs and waited and I stopped too.

"What is it, Benjy." Caddy said, "Tell Caddy. She'll do it. Try."

"Candace." Mother said.

"Yessum." Caddy said.

"Why are you teasing him." Mother said. "Bring him here."

We went to Mother's room, where she was lying with the sickness on a cloth on her head.*

"What is the matter now." Mother said. "Benjamin."

"Benjy." Caddy said. She came again, but I went away.

"You must have done something to him." Mother said. "Why wont you let him alone, so I can have

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* **prissy** 숙녀인체 하는; 옷에 지나치게 신경쓰는 (prim; priggish; affectedly elegant).

* **You dirty little beast** 「이 더러운 짐승같은 녀석」.

* **with the sickness on a cloth on her head** 「아파서 머리에 헝겊을 두른채」.

some peace. Give him the box and please go on and let him alone."

Caddy got the box and set it on the floor and opened it. It was full of stars*. When I was still, they were still. When I moved, they glinted and sparkled. I hushed.

Then I heard Caddy walking and I began again.

"Benjamin." Mother said, "Come here." I went to the door. "You, Benjamin." Mother said.

"What is it now." Father said, "Where are you going."

"Take him downstairs and get someone to watch him, Jason*." Mother said. "You know I'm ill, yet you"

Father shut the door behind us.

"T. P." he said.

"Sir." T. P. said downstairs.

"Benjy's coming down." Father said. "Go with T. P."

I went to the bathroom door. I could hear the water.

"Benjy." T. P. said downstairs.

I could hear the water. I listened to it.

"Benjy." T. P. said downstairs.

I listened to the water.

I couldn't hear the water, and Caddy opened the door.

"Why, Benjy." she said. She looked at me and I went and she put her arms around me. "Did you find Caddy again." she said. "Did you think Caddy had

---

*stars 은박지로 만든 장난감 별.
*Jason Mr. Jason Richmond Compson.

run away." Caddy smelled like trees.*

We went to Caddy's room. She sat down at the mirror. She stopped her hands and looked at me.

"Why, Benjy. What is it." she said. "You mustn't cry. Caddy's not going away. See here." she said. She took up the bottle and took the stopper out and held it to my nose. "Sweet. Smell. Good."

I went away and I didn't hush, and she held the bottle in her hand, looking at me.

"Oh." she said. She put the bottle down and came and put her arms around me. "So that was it. And you were trying to tell Caddy and you couldn't tell her. You wanted to, but you couldn't, could you. Of course Caddy wont. Of course Caddy wont. Just wait till I dress."

Caddy dressed and took up the bottle again and we went down to the kitchen.

"Dilsey." Caddy said, "Benjy's got a present for you." She stooped down and put the bottle in my hand. "Hold it out to Dilsey, now." Caddy held my hand out and Dilsey took the bottle.

"Well I'll declare*." Dilsey said, "If my baby aint give Dilsey a bottle of perfume. Just look here, Roskus."

(Caddy smelled like trees.) "We dont like perfume ourselves." Caddy said.

(*She smelled like trees.*)

"Come on, now." Dilsey said, "You too big to sleep with folks. You a big boy now. Thirteen years

---

*Caddy smelled like trees Caddy가 향수냄새를 물로 씻어냈을 때야 비로소 Benjy는 그녀에게서 나무냄새를 느끼고 있음에 주의하라.

*I'll declare 「정말이지」,「참으로」 정도의 뜻.

old. Big enough to sleep by yourself in Uncle Maury's room." Dilsey said.

Uncle Maury was sick. His eye was sick,* and his mouth. Versh took his supper up to him on the tray.

"Maury says he's going to shoot the scoundrel." Father said. "I told him he'd better not mention it to Patterson before hand.*" He drank.

"Jason." Mother said.

"Shoot who, Father." Quentin said. "What's Uncle Maury going to shoot him for."

"Because he couldn't take a little joke." Father said.

"Jason." Mother said, "How can you. You'd sit right there and see Maury shot down in ambush, and laugh."

"Then Maury'd better stay out of ambush." Father said.

"Shoot who, Father." Quentin said, "Who's Uncle Maury going to shoot."

"Nobody." Father said. "I dont own a pistol."

Mother began to cry. "If you begrudge Maury your food, why aren't you man enough to say so to his face.* To ridicule him before the children, behind his back."

"Of course I dont." Father said, "I admire Maury. He is invaluable to my own sense of racial superiority. I wouldn't swap Maury for a matched

---

* **His eyes was sick** Benjy는 여기서 Uncle Maury의 눈이 Mr. Patterson 한테 맞아서 까맣게 멍이 든 것을 가르키고 있음.
* **before hand** befordhand (미리, 먼저).
* **why aren't you man enough to say so to his face** 「왜 남자답게 그의 면전에서 그런 말을 하지 못 합니까?」.

team.* And do you know why, Quentin."

"No, sir." Quentin said.

"*Et ego in arcadia** I have forgotten the latin for hay.*" Father said. "There, there." he said, "I was just joking." He drank and set the glass down and went and put his hand on Mother's shoulder.

"It's no joke." Mother said. "My people* are every bit as well born as yours. Just because Maury's health is bad."

"Of course." Father said. "Bad health is the primary reason for all life. Created by disease, within putrefaction, into decay. Versh."

"Sir." Versh said behind my chair.

"Take the decanter* and fill it."

"And tell Dilsey to come and take Benjamin up to bed." Mother said.

"You a big boy." Dilsey said, "Caddy tired sleeping with you. Hush now, so you can go to sleep." The room went away, but I didn't hush, and the room came back and Dilsey came and sat on the bed, looking at me.

"Aint you going to be a good boy and hush." Dilsey said. "You aint, is you. See can you wait a minute, then."

---

* **matched team** 몸무게 · 힘 · 색깔 등에 따라서 짝지운 한 쌍의 말이나 노새.
* ***Et ego in arcadia*** (래틴어) And I have lived in arcadia. ("Et ego in arcadia vixi"로 시작되는 이 래틴 시는 옛 그리스 산속에 있었다고 전해 지는 목가적 이상향을 노래하고 있음).
* **latin for hay** 「hay (건초)에 해당하는 래틴어」. 여기서 Mr. Compson은 Uncle Maury의 이상향은 Mrs. Patterson과 함께 건초 더미 속에 누워 있는 것이라는 것을 암시하고 있음. "hay"는 속어로 "bed"의 의미로도 쓰임.
* **My people** My relatives; My folks. (Mrs. Compson의 친정 식구, 즉 Bascomb 집안 사람들을 가르킴).
* **decanter** 술을 담아 따르는 유리병.

She went away. There wasn't anything in the door. Then Caddy was in it.

"Hush." Caddy said. "I'm coming."

I hushed and Dilsey turned back the spread* and Caddy got in between the spread and the blanket. She didn't take off her bathrobe.*

"Now." she said, "Here I am." Dilsey came with a blanket and spread it over her and tucked it around her.

"He be gone in a minute." Dilsey said. "I leave the light on in your room."

"All right." Caddy said. She snuggled her head beside mine on the pillow. "Goodnight, Dilsey."

"Goodnight, honey." Dilsey said. The room went black. *Caddy smelled like trees.*

We looked up into the tree where she was.

"What she seeing, Versh." Frony whispered.

"Shhhhhhh." Caddy said in the tree. Dilsey said,

"You come on here." She came around the corner of the house. "Whyn't you all go on up stairs, like your paw said,* stead of slipping out behind my back. Where's Caddy and Quentin."

"I told her not to climb up that tree." Jason said. "I'm going to tell on her."

"Who in what tree?*" Dilsey said. She came and looked up into the tree. "Caddy." Dilsey said. The branches began to shake again.

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* **spread** bedspread (침대 시이트).

* **She didn't take off her bathrobe** Benjy는 13살이 되던 해부터 Caddy와 함께 잠을 자도록 허용되고 있지 않음. Caddy는 옷을 입은채 잠시 Benjy 옆에 누워 있는 장면.

* **like your paw said** as your father said.

* **Who in what tree** 「누가 무슨 나무에 올라가 있다는 거야?」.

"You, Satan*," Dilsey said. "Come down from there."

"Hush." Caddy said, "Dont you know Father said to be quiet." Her legs came in sight and Dilsey reached up and lifted her out of the tree.

"Aint you got any better sense than to let them come around here." Dilsey said.

"I couldn't do nothing with her." Versh said.

"What you all doing here." Dilsey said. "Who told you to come up to the house."

"She did." Frony said. "She told us to come."

"Who told you you got to do what she say." Dilsey said. "Get on home, now." Frony and T. P. went on. We couldn't see them when they were still going away.

"Out here in the middle of the night." Dilsey said. She took me up and we went to the kitchen.

"Slipping out behind my back*." Dilsey said. "When you knowed* it's past your bedtime."

"Shhhh, Dilsey." Caddy said. "Dont talk so loud. We've got to be quiet."

"You hush your mouth and get quiet, then." Dilsey said. "Where's Quentin."

"Quentin's mad* because he had to mind me tonight." Caddy said. "He's still got T. P.'s bottle of lightning bugs."

"I reckon T. P. can get along without it." Dilsey

---

* **You, Satan** 「이 악마같은 아가씨!」 혹은 「이 짓궂은 개구장이!」. "You little devil" 정도의 뜻.
* **Slipping out behind my back** 「내가 안 볼 때 몰래 살짝 빠져 나오다니」.
* **knowed** knew.
* **mad** 성난; 골난; 화가난 (angry).

said. "You go and find Quentin, Versh. Roskus say he seen him going towards the barn." Versh went on. We couldn't see him.

"They're not doing anything in there." Caddy said. "Just sitting in chairs and looking."

"They dont need no help from you all to do that." Dilsey said. We went around the kitchen.

*"Where you want to go now, Luster said. You going back to watch them knocking ball again. We done looked*for it over there. Here. Wait a minute. You wait right here while I go back and get that ball. I done thought of something.*

The kitchen was dark. The trees were black on the sky. Dan came waddling out from under the steps and chewed my ankle. I went around the kitchen, where the moon was. Dan came scuffling along, into the moon.

"Benjy." T. P. said in the house.

The flower tree by the parlor window wasn't dark, but the thick trees were. The grass was buzzing in the moonlight where my shadow walked on the grass.

"You, Benjy." T. P. said in the house. "Where you hiding. You slipping off. I knows it."

*Luster came back. Wait, he said. Here. Dont go over there. Miss Quentin and her beau*in the swing yonder. You come on this way. Come back here, Benjy.*

It was dark under the trees. Dan wouldn't come. He stayed in the moonlight. Then I could see the

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* ***done looked*** have looked. ("done"은 "have"나 "had"의 뜻으로 쓰임).
* ***beau*** (불어) 애인; 남자 친구; 멋장이.

swing and I began to cry.

Come away from there, Benjy, Luster said. You know Miss Quentin going to get mad.*

It was two now, and then one in the swing. Caddy came fast, white in the darkness.

"Benjy," she said. "How did you slip out. Where's Versh."

She put her arms around me and I hushed and held to her dress and tried to pull her away.

"Why, Benjy." she said. "What is it. T. P." she called.

The one in the swing got up and came, and I cried and pulled Caddy's dress.

"Benjy." Caddy said. "It's just Charlie. Dont you know Charlie."

"Where's his nigger." Charlie said. "What do they let him run around loose for.*"

"Hush, Benjy." Caddy said. "Go away, Charlie. He doesn't like you." Charlie went away and I hushed. I pulled at Caddy's dress.

"Why, Benjy." Caddy said. "Aren't you going to let me stay here and talk to Charlie awhile."

"Call that nigger." Charlie said. He came back. I cried louder and pulled at Caddy's dress.

"Go away, Charlie." Caddy said. Charlie came and put his hands on Caddy and I cried more. I cried loud.

"No, no." Caddy said. "No. No."

"He cant talk." Charlie said. "Caddy."

"Are you crazy." Caddy said. She began to

**It was two ... in the swing* Caddy가 Charlie와 서로 떨어져 있다가 몸이 하나가 되어 키스하는 장면.

What do they let him run around loose for 「무엇 때문에 그를 혼자서 맘대로 돌아다니도록 내버려 두는 거지?」.

breathe fast. "He can see. Dont. Dont." Caddy fought. They both breathed fast. "Please. Please." Caddy whispered.

"Send him away." Charlie said.

"I will." Caddy said. "Let me go."

"Will you send him away." Charlie said.

"Yes." Caddy said. "Let me go." Charlie went away. "Hush." Caddy said. "He's gone." I hushed. I could hear her and feel her chest going.

"I'll have to take him to the house." she said. She took my hand. "I'm coming." she whispered.

"Wait." Charlie said. "Call the nigger."

"No." Caddy said. "I'll come back. Come on, Benjy."

"Caddy." Charlie whispered, loud. We went on. "You better come back. Are you coming back." Caddy and I were running. "Caddy." Charlie said. We ran out into the moonlight, toward the kitchen.

"Caddy." Charlie said.

Caddy and I ran. We ran up the kitchen steps, onto the porch, and Caddy knelt down in the dark and held me. I could hear her and feel her chest. "I wont." she said. "I wont anymore, ever. Benjy. Benjy." Then she was crying, and I cried, and we held each other. "Hush." she said. "Hush. I wont anymore." So I hushed and Caddy got up and we went into the kitchen and turned the light on and Caddy took the kitchen soap* and washed her mouth at the sink, hard. Caddy smelled like trees.

I kept a telling you to stay away from there,*

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* **kitchen soap** 부엌에서 사용하는 비누.

* ***kept a telling*** kept telling. (고대 영어에서는 "go a-fishing"과 같이 동명사 앞에 "a"를 붙여 진행을 나타냈음).

Virginity
chastity
honor

*Luster said. They sat up in the swing, quick. Quentin had her hands on her hair. He had a red tie.**

You old crazy loon, Quentin said. I'm going to tell Dilsey about the way you let him follow everywhere I go. I'm going to make her whip you good.*

"I couldn't stop him." Luster said. "Come on here, Benjy."

"Yes you could." Quentin said. "You didn't try. You were both snooping around after me. Did Grandmother* send you all out here to spy on me." She jumped out of the swing. "If you dont take him right away this minute and keep him away, I'm going to make Jason whip you."

"I cant do nothing with him." Luster said. "You try it if you think you can."

"Shut your mouth." Quentin said. "Are you going to get him away."

"Ah, let him stay." he said. He had a red tie. The sun was red on it. "Look here, Jack.*" He struck a match and put it in his mouth. Then he took the match out of his mouth. It was still burning. "Want to try it." he said. I went over there. "Open your mouth." he said. I opened my mouth. Quentin hit the match with her hand and it went away.

"Goddamn you." Quentin said. "Do you want to get him started. Dont you know he'll beller* all

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* ***He had a red tie*** 흔히 성(性) 도착자들은 빨간색 넥타이를 맴으로써 서로 신호를 보낸다고 일컬어지고 있음.

* ***loon*** 바보; 얼간이. 정신적인 결함이 보다 분명한 "loony"와 비교하여 약간 친근한 표현.

* ***whip one good*** ~를 실컷 때려 주다.

* **Grandmother** Miss Quentin의 외할머니, 즉 Mrs. Compson.

* **Jack** 상대방의 이름을 잘 모를 경우에 사용되는 호칭으로 친근하지만 때로는 다소 경멸적임. "Mac"도 이와 비슷한 표현.

* **beller** bellow.

day. I'm going to tell Dilsey on you." She went away running.

"Here, kid." he said. "Hey. Come on back. I aint going to fool with him."

Quentin ran on to the house. She went around the kitchen.

"You played hell* then, Jack." he said. "Aint you."

"He cant tell what you saying." Luster said. "He deef* and dumb."

"Is." he said. "How long's he been that way."

"Been that way thirty-three years today.*" Luster said. "Born looney.* Is you one of them show folks."

"Why." he said.

"I dont ricklick* seeing you around here before." Luster said.

"Well, what about it." he said.

"Nothing." Luster said. "I going tonight."

He looked at me.

"You aint the one can play a tune on that saw,* is you." Luster said.

"It'll cost you a quarter to find that out." he said. He looked at me. "Why dont they lock him up." he said. "What'd you bring him out here for."

"You aint talking to me." Luster said. "I cant

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* **You played hell** : 「너는 큰 야단법석을 피웠어」.
* **deef** : deaf. ("deaf and dumb"은 「귀먹고 벙어리인 사람」을 가르킴).
* **thirty-three years tody** 1928년 4월 7일이 바로 Benjy의 33회 생일날임. 56페이지의 "thirty-three candles"를 참고하라.
* **Born looney** : 날 때부터의 백치, 타고난 백치. Luster는 "loony" 대신에 "looney"를 사용하고 있음에 주의할 것.
* **ricklick** : recollect.
* **the one can play a tune on that saw** : the one (who) can play a tune on that saw. (Luster는 쇼우에서 톱악기를 연주하는 사람을 언급하고 있음).

do nothing with him. I just come over here looking for a quarter I lost so I can go to the show tonight. Look like now I aint going to get to go." Luster looked on the ground. "You aint got no extra quarter,* is you." Luster said.

"No." he said. "I aint."

"I reckon I just have to find that other one, then." Luster said. He put his hand in his pocket. "You dont want to buy no golf ball neither,* does you." Luster said.

"What kind of ball." he said.

"Golf ball." Luster said. "I dont want but a quarter."

"What for." he said. "What do I want with it."

"I didn't think you did." Luster said. "Come on here, mulehead.*" he said. "Come on here and watch them knocking that ball. Here. Here something you can play with along with that jimson weed.*" Luster picked it up and gave it to me. It was bright.

"Where'd you get that." he said. His tie was red in the sun, walking.

"Found it under this here bush." Luster said. "I thought for a minute it was that quarter I lost."

He came and took it.

"Hush." Luster said. "He going to give it back when he done looking at it.*"

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* **extra quarter** : (남에게 기꺼이 줄 수 있는) 여분의 25센트 짜리 은전.
* **You dont want to buy no golf ball neither** 여기서 Luster는 3중 부정 구문을 사용하고 있음에 주의하라.
* **mulehead** : 까다롭거나 다루기 힘든 사람; 바보 멍텅구리 (stupid person).
* **jimson weed** : 흰 독말풀 (Jamestown weed).
* **when he done looking at it** when he (gets) done looking at it ; when he finishes looking at it.

"Agnes Mabel Becky*." he said. He looked toward the house.

"Hush." Luster said. "He fixing to give* it back."

He gave it to me and I hushed.

"Who come to see her last night." he said.

"I dont know." Luster said. "They comes every night she can climb down that tree. I dont keep no track of them."

"Damn if one of them didn't leave a track." he said. He looked at the house. Then he went and lay down in the swing. "Go away." he said. "Dont bother me."

"Come on here." Luster said. "You done played hell* now. Time Miss Quentin get done telling on you*."

We went to the fence and looked through the curling flower spaces. Luster hunted in the grass.

"I had it right here." he said. I saw the flag flapping, and the sun slanting on the broad grass.

"They'll be some along soon." Luster said. "There some now, but they going away. Come on and help me look for it."

We went along the fence.

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* **Agnes Mabel Becky** 20세기 초에 미국에서 널리 사용되던 피임구 (condom)의 상표 이름. "Merry Widow"라고 불리우던 이 피임구는 원형의 금속 상자에 포장되어 있는데 상자 맨 위에는 "Three Merry Widows — Agnes Mabel Becky"라는 글자가 적혀 있음. 이 금속 상자의 뚜껑은 모양이 동그랗고 반짝이기 때문에 Luster는 처음에 25센트 은화로 착각함.
* **He fixing to give** He (is) going to give.
* **You done played hell** You have played hell.
* **Time Miss Quentin get done telling on you** 「지금쯤이면 퀜틴아씨가 당신에 대하여 다 일러 바쳤을 거야」. Miss Quentin"이라는 표현은 흑인 하인이 백인 주인의 딸이나 손녀를 가르킬 때 흔히 사용되는데, 姓 보다는 개인의 이름 앞에 "Miss"를 붙여 부름. 뒤에 나오는 "Miss Caddy"를 참고하라. "Time"은 "It is time"의 뜻.

"Hush." Luster said. "How can I make them come over here, if they aint coming. Wait. They'll be some in a minute. Look yonder. Here they come."

I went along the fence, to the gate, where the girls passed with their booksatchels. "You, Benjy." Luster said. "Come back here."

You cant do no good looking through the gate, T. P. said. Miss Caddy done gone long ways away. Done got married* and left you. You cant do no good, holding to the gate and crying. She cant hear you.*

What is it he wants, T. P. Mother said. Cant you play with him and keep him quiet.

He want to go down yonder and look through the gate, T. P. said.

Well, he cannot do it, Mother said. It's raining. You will just have to play with him and keep him quiet. You, Benjamin.

Aint nothing going to quiet him, T. P. said. He think if he down to the gate, Miss Caddy come back.*

Nonsense, Mother said.

I could hear them talking. I went out the door and I couldn't hear them, and I went down to the gate, where the girls passed with their booksatchels. They looked at me, walking fast, with their heads turned. I tried to say, but they went on, and I went along the fence, trying to say, and they went faster. Then

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* ***Miss Caddy done gone long ways away*** 「캐디 아씨는 멀리 떠나가 버렸어요」.

* ***Done got married*** (She) has gotten married.

* ***if he down to the gate*** 「만약 그가 대문으로 내려가면」. "he" 다음에 "go"를 보충해 볼 것.

they were running and I came to the corner of the fence and I couldn't go any further, and I held to the fence, looking after them and trying to say.

"You, Benjy." T. P. said. "What you doing, slipping out. Dont you know Dilsey whip you."

"You cant do no good, moaning and slobbering through the fence*." T. P. said. "You done skeered them chillen* Look at them, walking on the other side of the street."

How did he get out, Father said. Did you leave the gate unlatched when you came in, Jason.

Of course not, Jason said. Dont you know I've got better sense than to do that. Do you think I wanted anything like this to happen. This family is bad enough, God knows. I could have told you, all the time. I reckon you'll send him to Jackson now. If Mrs Burgess dont shoot him first.*

Hush, Father said.

I could have told you, all the time, Jason said.

It was open when I touched it, and I held to it in the twilight. I wasn't crying, and I tried to stop, watching the girls coming along in the twilight. I wasn't crying.

"There he is."

They stopped.

"He cant get out. He wont hurt anybody, anyway. Come on."

"I'm scared to. I'm scared. I'm going to cross the street."

---

* **You can do…the fence** 여기서 Benjy는 Caddy를 기다리고 있음.
* **You done skeered them chillen** You have scared those children.
* ***Jackson*** 미국 Mississippi주의 주도. 그곳에 주립 정신 병원이 있어 "send him to Jackson" 이라고 하면 「그를 정신 병원에 보내다」의 뜻.

"He cant get out."

I wasn't crying.

"Dont be a 'fraid cat.* Come on."

They came on in the twilight. I wasn't crying, and I held to the gate. They came slow.

"I'm scared."

"He wont hurt you. I pass here every day. He just runs along the fence."

They came on. I opened the gate and they stopped, turning. I was trying to say, and I caught her, trying to say, and she screamed and I was trying to say and trying and the bright shapes began to stop and I tried to get out. I tried to get it off of my face, but the bright shapes were going again. They were going up the hill to where it fell away and I tried to cry. But when I breathed in, I couldn't breathe out again to cry, and I tried to keep from falling off the hill and I fell off the hill into the bright, whirling shapes.

Here, loony, Luster said. Here come some. Hush your slobbering and moaning, now.

They came to the flag. He took it out and they hit, then he put the flag back.

"Mister.*" Luster said.

He looked around. "What." he said.

"Want to buy a golf ball." Luster said.

"Let's see it." he said. He came to the fence and Luster reached the ball through.

"Where'd you get it." he said.

"Found it." Luster said.

"I know that." he said. "Where. In somebody's

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* **'fraid cat** afraid cat; fraidy cat (겁장이).

* **Mister** 이름을 모르는 남자에 대한 호칭으로 「아저씨」, 「나리」의 뜻.

golf bag."

"I found it laying*over here in the yard." Luster said. "I'll take a quarter for it."

"What makes you think it's yours." he said.

"I found it." Luster said.

"Then find yourself another one." he said. He put it in his pocket and went away.

"I got to go to that show tonight." Luster said.

"That so." he said. He went to the table. "Fore*, caddie." he said. He hit.

"I'll declare*." Luster said. "You fusses when you dont see them and you fusses when you does. Why cant you hush. Dont you reckon folks gets tired of listening to you all the time. Here. You dropped your jimson weed." He picked it up and gave it back to me. "You needs a new one. You 'bout* wore that one out." We stood at the fence and watched them.

"That white man hard to get along with." Luster said. "You see him take my ball." They went on. We went on along the fence. We came to the garden*and we couldn't go any further. I held to the fence and looked through the flower spaces. They went away.

"Now you aint got nothing to moan about." Luster said. "Hush up. I the one got something to moan over, you aint. Here. Whyn't you hold on to that weed. You be bellering about it next." He gave me the flower. "Where you heading now."

Our shadows were on the grass. They got to the

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*laying lying. (혹인 영어에서 "lie" 대신에 "lay"로 쓰는 경우가 많음).
*Fore 「공 나간다!」. 골프칠 때 위험을 알리는 소리.
*I'll declare 「정말이지」, 「확신코」.
*'bout about(거의, 대략).
*garden 채마밭, 남새밭 (kitchen garden).

trees before we did. Mine got there first. Then we got there, and then the shadows were gone. There was a flower in the bottle.* I put the other flower in it.

"Aint you a grown man, now." Luster said. "Playing with two weeds in a bottle. You know what they going to do with you when Miss Cahline* die. They going to send you to Jackson, where you belong. Mr Jason say so. Where you can hold the bars all day long with the rest of the looneys and slobber. How you like that."

Luster knocked the flowers over with his hand. "That's what they'll do to you at Jackson when you starts bellering."

I tried to pick up the flowers. Luster picked them up, and they went away. I began to cry.

"Beller." Luster said. "Beller. You want something to beller about. All right, then. Caddy." he whispered. "Caddy. Beller now. Caddy."

"Luster." Dilsey said from the kitchen.

The flowers came back.

"Hush." Luster said. "Here they is. Look. It's fixed back just like it was at first. Hush, now."

"You, Luster." Dilsey said.

"Yessum.*" Luster said. "We coming. You done played hell. Get up." He jerked my arm and I got up. We went out of the trees. Our shadows were gone.

"Hush." Luster said. "Look at all them folks watching you. Hush."

"You bring him on here." Dilsey said. She came

---

* **a flower in the bottle** 빈병 속에 꽃을 꽂아 놓은 Benjy의 장난감 무덤.
* **Miss Cahline** Miss Caroline, 즉 Mrs. Caroline Compson.
* **Yessum** Yes, ma'am. ("Nome"과 "know'm"을 참고하라).

down the steps.

"What you done to him now." she said.

"Aint done nothing to him." Luster said. "He just started bellering."

"Yes you is*." Dilsey said. "You done something to him. Where you been."

"Over yonder under them cedars." Luster said.

"Getting Quentin all riled up*." Dilsey said. "Why cant you keep him away from her. Dont you know she dont like him where she at*."

"Got as much time for him as I is." Luster said. "He aint none of my uncle."

"Dont you sass* me, nigger boy." Dilsey said.

"I aint done nothing to him." Luster said. "He was playing there, and all of a sudden he started bellering."

"Is you been projecking* with his graveyard*." Dilsey said.

"I aint touched his graveyard." Luster said.

"Dont lie to me, boy." Dilsey said. We went up the steps and into the kitchen. Dilsey opened the firedoor* and drew a chair up in front of it and I sat down. I hushed.

What you want to get her started for, Dilsey said. Whyn't you keep him out of there.*

---

* **Yes you is** Yes, you have (done something to him).
* **Getting Quentin all riled up** 「퀜틴 아씨를 화나게 만들고」.
* **where she at** where she is (at).
* **sass** 주제넘게 굴다; 건방지게 굴다 (be impertinent to ; smarty to).
* **projeck** project (까불다; 장난치다).
* **graveyard** Benjy의 장난감 무덤으로 빈 병에 꽃을 꽂아 놓은 것.
* **firedoor** 취사용 부엌 난로에 달려 있는 문으로 돌쩌기가 아래에 달려 있어 위 아래로 열리고 닫힘.
* **What you want to get her started for** 「무엇 때문에 그녀 (Mrs. Compson)를 발작시키려는 거지 ?」.

He was just looking at the fire, Caddy said. Mother was telling him his new name. We didn't mean to get her started.

I knows you didn't, Dilsey said. Him at one end of the house and her at the other. You let my things alone, now. Dont you touch nothing till I get back.

"Aint you shamed of yourself." Dilsey said. "Teasing him." She set the cake on the table.

"I aint been teasing him." Luster said. "He was playing with that bottle full of dogfennel* and all of a sudden he started up bellering. You heard him."

"You aint done nothing to his flowers." Dilsey said.

"I aint touched his graveyard." Luster said. "What I want with his truck.* I was just hunting for that quarter."

"You lost it, did you." Dilsey said. She lit the candles on the cake. Some of them were little ones. Some were big ones cut into little pieces. "I told you to go put it away.* Now I reckon you want me to get you another one from Frony."

"I got to go to that show, Benjy or no Benjy.*" Luster said. "I aint going to follow him around day and night both."

"You going to do just what he want you to, nigger boy." Dilsey said. "You hear me."

"Aint I always done it." Luster said. "Dont I always does what he wants. Dont I, Benjy."

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* **dogfennel** 국화과에 속하는 식물의 일종.
* **truck** 쓰레기; 쓰레기 같은 물건 (junk ; rubbish).
* **go put it away** go (and) put it away.
* **Benjy or no Benjy** 「벤지가 있든 없든 (난 쇼우 구경을 꼭 가야겠어요).」

"Then you keep it up." Dilsey said. "Bringing him in here, bawling and getting her started too. You all go ahead and eat this cake, now, before Jason come. I dont want him jumping on me about a cake I bought with my own money. Me baking a cake here, with him counting every egg that comes into this kitchen. See can you let him alone now, less* you dont want to go to that show tonight."

Dilsey went away.

"You cant blow out no candles." Luster said. "Watch me blow them out." He leaned down and puffed his face. The candles went away. I began to cry. "Hush." Luster said. "Here. Look at the fire whiles* I cuts this cake."

I could hear the clock, and I could hear Caddy standing behind me, and I could hear the roof. It's still raining, Caddy said. I hate rain. I hate everything. And then her head came into my lap and she was crying, holding me, and I began to cry. Then I looked at the fire again and the bright, smooth shapes went again. I could hear the clock and the roof and Caddy.

I ate some cake. Luster's hand came and took another piece. I could hear him eating. I looked at the fire.

A long piece of wire came across my shoulder. It went to the door, and then the fire went away. I began to cry.*

"What you howling for now." Luster said.

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* **less** unless.

* **whiles** while.

* **A long piece of wire···to cry** 여기서 Luster는 Benjy의 등 뒤에서 긴 철사 줄로 난로 뚜껑을 열었다 닫았다하며 Benjy를 놀리고 있음.

"Look there." The fire was there. I hushed. "Cant you set* and look at the fire and be quiet like mammy* told you." Luster said. "You ought to be ashamed of yourself. Here. Here's you some more cake."

"What you done to him now." Dilsey said. "Cant you never let him alone."

"I was just trying to get him to hush up and not sturb* Miss Cahline." Luster said. "Something got him started again."

"And I know what that something name*." Dilsey said. "I'm going to get Versh to take a stick to you* when he comes home. You just trying yourself.* You been doing it all day. Did you take him down to the branch."

"Nome*." Luster said. "We been right here in this yard all day, like you said."

His hand came for another piece of cake. Dilsey hit his hand. "Reach it again, and I chop it right off with this here butcher knife." Dilsey said. "I bet he aint had one piece of it."

"Yes he is." Luster said. "He already had twice as much as me. Ask him if he aint."

"Reach hit* one more time." Dilsey said. "Just reach it."

---

* **set** sit. (get/git을 참고하라).
* **mammy** Luster의 외할머니 Dilsey.
* **sturb** disturb.
* **I know what that something name** 「그 무엇이라는 것이 무엇인지 나는 다 알고 있지」. Benjy를 왜 울렸는지 그 이유를 알고 있다는 뜻.
* **I'm going to get Versh to take a stick to you** 「버어쉬를 시켜 너를 때려 주도록 하겠다」.
* **You just trying yourself** 「너는 지금 말도 안 듣고 건방지게 굴고 있는 거야」. "try oneself"는 "be offensive or insubordinate"의 뜻.
* **Nome** No, ma'am.
* **hit** it. Benjy의 생일 케이크.

That's right, Dilsey said. I reckon it'll be my time to cry next. Reckon Maury going to let me cry on him a while, too.*

His name's Benjy now, Caddy said.

How come it is, Dilsey said. He aint wore out the name he was born with yet, is he.*

Benjamin came out of the bible, Caddy said. It's a better name for him than Maury was.*

How come it is, Dilsey said.

Mother says it is, Caddy said.

Huh, Dilsey said. Name aint going to help him. Hurt him, neither. Folks dont have no luck, changing names. My name been Dilsey since fore I could remember and it be Dilsey when they's long forgot me.*

How will they know it's Dilsey, when it's long forgot, Dilsey, Caddy said.*

It'll be in the Book, honey, Dilsey said. Writ out*.*

Can you read it, Caddy said.

Wont have to, Dilsey said. They'll read it for me. All I got to do is say Ise here.*

The long wire came across my shoulder, and the fire went away. I began to cry.

Dilsey and Luster fought.

---

* ***Maury*** Benjy의 원래 이름. 외삼촌 Uncle Maury Bascomb에서 따왔음.

* ***How come*** 어떻게 해서; 왜 (why).

* ***Benjamin came out of the bible*** 「벤저민은 성경에서 따온 이름이야」. 창세기 42~45장 참조.

* ***fore*** before. (때로는 "fo"로도 사용됨).

* ***forgot*** forgotton.

* ***the Book*** 지상에서 행한 착한 일을 적어 놓는 천상의 기록부. 최후의 심판 때 재판의 재료로 사용된다고 전해짐.

* ***writ out*** written out.

* ***Ise here*** I'm here. (하나님의 부름에 대한 사무엘의 대답인 "Here *am* I"를 참고할 것, 사무엘전서 3 : 4).

"I seen you." Dilsey said. "Oho, I seen you." She dragged Luster out of the corner, shaking him. "Wasn't nothing bothering him, was they. You just wait till your pappy* come home. I wish I was young like I use to be, I'd tear them years* right off your head. I good mind to lock you up in that cellar* and not let you go to that show tonight, I sho is.*"

"Ow, mammy*." Luster said. "Ow, mammy."

I put my hand out to where the fire had been.

"Catch him." Dilsey said. "Catch him back."

My hand jerked back and I put it in my mouth and Dilsey caught me. I could still hear the clock between my voice. Dilsey reached back and hit Luster on the head. My voice was going loud every time.

"Get that soda*." Dilsey said. She took my hand out of my mouth. My voice went louder then and my hand tried to go back to my mouth, but Dilsey held it. My voice went loud. She sprinkled soda on my hand.

"Look in the pantry and tear a piece off of that rag hanging on the nail." she said. "Hush, now. You dont want to make your ma* sick again, does you. Here, look at the fire. Dilsey make your hand stop hurting in just a minute. Look at the fire." She

---

* **pappy** father. (Luster의 아버지가 누구인지에 대해서는 이 작품에 분명히 나타나 있지 않음.)
* **years** ears.
* **I good mind to lock you up in that cellar** 「마음 같아서는 너를 지하실에 가두어 두고 싶다」. "I" 다음에 "have"를 보충해 볼 것.
* **I sho is** I sure do.
* **Ow, mammy** Oh, mother. (물론 여기서 "mammy"는 "granmammy 인 Dilsey를 가르킴).
* **soda** 탄산수, 소오다수. (불에 덴 곳을 치료하기 위한 구급약으로 쓰임).
* **ma** mother. ("pa"와 비교하라).

opened the fire door. I looked at the fire, but my hand didn't stop and I didn't stop. My hand was trying to go to my mouth but Dilsey held it.

She wrapped the cloth around it. Mother said,

" What is it now. Cant I even be sick in peace. Do I have to get up out of bed to come down to him, with two grown negroes to take care of him."

" He all right now." Dilsey said. " He going to quit. He just burnt his hand a little."

" With two grown negroes, you must bring him into the house, bawling." Mother said. " You got him started on purpose*, because you know I'm sick." She came and stood by me. " Hush." she said. " Right this minute. Did you give him this cake."

" I bought it." Dilsey said. " It never come out of Jason's pantry. I fixed him some birthday*."

" Do you want to poison him with that cheap store cake*." Mother said. " Is that what you are trying to do. Am I never to have one minute's peace."

" You go on back up stairs and lay down*." Dilsey said. " It'll quit smarting* him in a minute now, and he'll hush. Come on, now."

" And leave him down here for you all to do something else to." Mother said. " How can I lie there, with him bawling down here. Benjamin. Hush this minute."

---

* **You got him started on purpose** 「너희들은 벤지를 일부러 발작시켰어」. "get one stared"는 「~를 화나게 하다」, 「~를 발작시키다」의 뜻.
* **I fixed him some birthday** 「제가 그에게 생일을 좀 차려 주었지요」.
* **store cake** 상점에서 산 케이크. 집에서 직접 만든 케이크는 "home cake"라고 함.
* **lay down** lie down.
* **smart** 쑤시다, 아프다 (hurt).

"They* aint nowhere else to take him." Dilsey said. "We aint got the room we use to have. He cant stay out in the yard, crying where all the neighbors can see him."

"I know, I know." Mother said. "It's all my fault. I'll be gone soon*, and you and Jason will both get along better." She began to cry.

"You hush that, now." Dilsey said. "You'll get yourself down again*. You come on back up stairs. Luster going to take him to the liberry* and play with him till I get his supper done."

Dilsey and Mother went out.

"Hush up." Luster said. "You hush up. You want me to burn your other hand for you. You aint hurt. Hush up."

"Here." Dilsey said. "Stop crying, now." She gave me the slipper, and I hushed. "Take him to the liberry." she said. "And if I hear him again, I going to whip you myself."

We went to the library. Luster turned on the light. The windows went black, and the dark tall place on the wall* came and I went and touched it. It was like a door, only it wasn't a door.

The fire came behind me and I went to the fire and sat on the floor, holding the slipper. The fire went higher. It went onto the cushion in Mother's chair.

---

* **They aint nowhere else to take him** There ain't anywhere else to take him.
* **I'll be gone soon** 「나는 이제 곧 없어지고 말 걸」. "I'll soon be dead"의 뜻.
* **You'll get yourself down again** 「(그러시다가) 또 몸이 아프시려고」 혹은 「또 병이 나시려고」.
* **liberry** library.
* **the dark tall place on the wall** 거울이 걸려있던 벽의 공간을 가르킴.

"Hush up." Luster said. "Cant you never get done for a while. Here I done built* you a fire, and you wont even look at it."

Your name is Benjy. Caddy said. Do you hear. Benjy. Benjy.

Dont tell him that, Mother said. Bring him here.

Caddy lifted me under the arms.

Get up, Mau——I mean Benjy, she said.*

Dont try to carry him, Mother said. Cant you lead him over here. Is that too much for you to think of.

I can carry him, Caddy said. "Let me carry him up, Dilsey."

"Go on, Minute*." Dilsey said. "You aint big enough to tote* a flea. You go on and be quiet, like Mr. Jason said."

There was a light at the top of the stairs. Father was there, in his shirt sleeves. The way he looked said Hush. Caddy whispered,

"Is Mother sick."

Versh set me down and we went into Mother's room. There was a fire. It was rising and falling on the walls. There was another fire in the mirror. I could smell the sickness. It was a cloth folded on Mother's head. Her hair was on the pillow. The fire didn't reach it, but it shone on her hand, where her rings were jumping.

---

* **done built** have built.
* ***Mau*** — Maury. (Caddy는 무의식중에 Benjy의 옛날 이름을 부르려다가 실수를 알고 중단함).
* **Minute** 「꼬마 아씨」. "You, Satan"과 마찬가지로 Dilsey는 Caddy를 그때 그때 상황에 따라 적합한 용어로 부르는 습관이 있음.
* **tote** (남부방언) 나르다, 운반하다 (carry).

"Come and tell Mother goodnight." Caddy said. We went to the bed. The fire went out of the mirror. Father got up from the bed and lifted me up and Mother put her hand on my head.

"What time is it." Mother said. Her eyes were closed.

"Ten minutes to seven." Father said.

"It's too early for him to go to bed." Mother said. "He'll wake up at daybreak, and I simply cannot bear another day like today."

"There, there*." Father said. He touched Mother's face.

"I know I'm nothing but a burden to you." Mother said. "But I'll be gone soon. Then you will be rid of my bothering*."

"Hush." Father said. "I'll take him downstairs awhile." He took me up. "Come on, old fellow*. Let's go downstairs awhile. We'll have to be quiet while Quentin is studying, now."

Caddy went and leaned her face over the bed and Mother's hand came into the firelight. Her rings jumped on Caddy's back.

Mother's sick, Father said. Dilsey will put you to bed. Where's Quentin.

Versh getting him, Dilsey said.

Father stood and watched us go past. We could hear Mother in her room. Caddy said "Hush." Jason was still climbing the stairs. He had his hands

---

* **There, there** 「자, 자!」. 상대방을 달랠 때 사용하는 표현.
* **Then you will be rid of my bothering** 「그렇게 되면 당신은 나 같은 천덕구러기 짐을 덜게 되겠지요」.
* **old fellow** 「이 친구야」,「여보게」. 상대방을 친근하게 부르는 말로 "my good fellow" 혹은 "old thing"이라고도 함.

in his pockets.*

"You all* must be good tonight." Father said. "And be quiet, so you wont disturb Mother."

"We'll be quiet." Caddy said. "You must be quiet now, Jason." she said. We tiptoed.

We could hear the roof. I could see the fire in the mirror too. Caddy lifted me again.

"Come on, now." she said. "Then you can come back to the fire. Hush, now."

"Candace." Mother said.

"Hush, Benjy." Caddy said. "Mother wants you a minute. Like a good boy. Then you can come back. Benjy."

Caddy let me down, and I hushed.

"Let him stay here, Mother. When he's through looking at the fire, then you can tell him."

"Candace." Mother said. Caddy stooped and lifted me. We staggered. "Candace." Mother said.

"Hush." Caddy said. "You can still see it. Hush."

"Bring him here." Mother said. "He's too big for you to carry. You must stop trying. You'll injure your back. All of our women have prided themselves on their carriage*. Do you want to look like a washerwoman*?"

"He's not too heavy." Caddy said. "I can carry him."

"Well, I dont want him carried, then." Mother said. "A five year old child. No, no. Not in my lap.

---

* **He had his hands in his pockets** Jason은 항상 호주머니 속에 두 손을 넣고 있음에 주의하라.
* **You all** (남부방언) You의 복수형. 줄여서 "y'all"이라고도 함.
* **carriage** 몸가짐, 자세 (bearing).
* **washerwoman** 세탁부. 여기서는 백인의 빨래를 맡아서 하는 흑인 여자를 가르킴.

Let him stand up."

"If you'll hold him, he'll stop." Caddy said. "Hush." she said. "You can go right back. Here. Here's your cushion. See."

"Dont, Candace." Mother said.

"Let him look at it and he'll be quiet." Caddy said. "Hold up just a minute while I slip it out. There, Benjy. Look."

I looked at it and hushed.

"You humour him too much*." Mother said. "You and your father both. You dont realise that I am the one who has to pay for it. Damuddy spoiled Jason that way and it took him two years to outgrow it, and I am not strong enough to go through the same thing with Benjamin."

"You dont need to bother with him." Caddy said. "I like to take care of him. Dont I, Benjy."

"Candace." Mother said. "I told you not to call him that. It was bad enough when your father insisted on calling you by that silly nickname*, and I will not have him called by one. Nicknames are vulgar. Only common people*use them. Benjamin." she said.

"Look at me." Mother said.

"Benjamin." she said. She took my face in her hands and turned it to hers.

"Benjamin." she said. "Take that cushion away, Candace."

---

* **You humor him too much** 「너는 너무 지나치게 그애(벤지) 비위를 맞추어 주는구나」.
* **that silly nickname** 「그 어리석은 별명」. Benjamin을 Benjy로, Candace를 Caddy로 부르는 것을 말함.
* **common people** (귀족이 아닌) 평민; 신분이 낮은 천한 사람들.

"He'll cry." Caddy said.

"Take that cushion away, like I told you." Mother said. "He must learn to mind*."

The cushion went away.

"Hush, Benjy." Caddy said.

"You go over there and sit down." Mother said. "Benjamin." She held my face to hers.

"Stop that." she said. "Stop it."

But I didn't stop and Mother caught me in her arms and began to cry, and I cried. Then the cushion came back and Caddy held it above Mother's head. She drew Mother back in the chair and Mother lay crying against the red and yellow cushion.

"Hush, Mother." Caddy said. "You go upstairs and lay down* so you can be sick. I'll go get Dilsey." She led me to the fire and I looked at the bright, smooth shapes. I could hear the fire and the roof.

Father took me up. He smelled like rain.

"Well, Benjy." he said. "Have you been a good boy today."

Caddy and Jason were fighting in the mirror.

"You, Caddy." Father said.

They fought. Jason began to cry.

"Caddy." Father said. Jason was crying. He wasn't fighting anymore, but we could see Caddy fighting in the mirror and Father put me down and went into the mirror and fought too. He lifted Caddy up. She fought. Jason lay on the floor, crying.

---

* **mind** 말을 듣다, 복종하다 (obey).
* **lay down** lie down.

He had the scissors in his hand. Father held Caddy.

"He cut up all Benjy's dolls." Caddy said. "I'll slit his gizzle*."

"Candace." Father said.

"I will." Caddy said. "I will." She fought. Father held her. She kicked at Jason. He rolled into the corner, out of the mirror. Father brought Caddy to the fire. They were all out of the mirror. Only the fire was in it. Like the fire was in a door.

"Stop that." Father said. "Do you want to make Mother sick in her room."

Caddy stopped. "He cut up all the dolls Mau—* Benjy and I made." Caddy said. "He did it just for meanness*."

"I didn't." Jason said. He was sitting up, crying. "I didn't know they were his. I just thought they were some old papers."

"You couldn't help but know*." Caddy said. "You did it just."

"Hush." Father said. "Jason." he said.

"I'll make you some more tomorrow." Caddy said. "We'll make a lot of them. Here, you can look at the cushion, too."

Jason came in.

I kept telling you to hush, Luster said.

What's the matter now, Jason said.

---

* **I'll slit his gizzle** 「그의 목을 째버리겠다」 혹은 「그를 죽이겠다」. 이 표현은 흔히 상대방에 대한 위협으로 사용됨. Caddy는 "gizzard" (throat)라고 하려다가 잘못 "gizzle"이라고 발음함.

* **Mau-** Caddy는 Benjy의 옛날 이름을 부르다가 실수를 알아채리고 얼른 새 이름으로 부르고 있음.

* **just for meanness** 「비열하게」, 「일부러」.

* **You couldn't help but know** 「네가 모를 리가 없어」.

"He just trying hisself*." Luster said. "That the way he been going on all day*."

"Why dont you let him alone, then." Jason said. "If you cant keep him quiet, you'll have to take him out to the kitchen. The rest of us cant shut ourselves up in a room like Mother does."

"Mammy say keep him out the kitchen till she get supper." Luster said.

"Then play with him and keep him quiet." Jason said. "Do I have to work all day and then come home to a mad house*." He opened the paper and read it.

You can look at the fire and the mirror and the cushion too, Caddy said. You wont have to wait until supper to look at the cushion, now. We could hear the roof. We could hear Jason too, crying loud beyond the wall.

Dilsey said, "You come, Jason. You letting him alone, is you."

"Yessum*." Luster said.

"Where Quentin." Dilsey said. "Supper near bout ready."

"I dont know'm*." Luster said. "I aint seen her."

Dilsey went away. "Quentin." she said in the hall. "Quentin. Supper ready."

We could hear the roof. Quentin smelled like rain,*

---

* **He just trying hisself** He (is) just trying himself. ("try oneself"는「주제넘게 굴다」,「말을 잘 듣지 않다」의 뜻).
* **That the way he been going on all day** 「그는 하루 종일토록 그 타령이었어」.
* **mad house** madhouse (정신 병원).
* **Yessum** Yes, ma'am.
* **know'm** know, ma'am.
* ***Quentin*** Quentin Compson. 바로 위에 언급된 Quentin과 혼동하지 말 것. 위의 Quentin은 Caddy의 사생아 Miss Quentin을 가르킴.

too.

What did Jason do, he said.

He cut up all Benjy's dolls, Caddy said.

Mother said to not call him Benjy, Quentin said. He sat on the rug by us. I wish it wouldn't rain, he said. You cant do anything.

You've been in a fight, Caddy said. Haven't you.

It wasn't much, Quentin said.

You can tell it, Caddy said. Father'll see it.

I dont care, Quentin said. I wish it wouldn't rain.*

Quentin said, "Didn't Dilsey say supper was ready."

"Yessum." Luster said. Jason looked at Quentin. Then he read the paper again. Quentin came in. "She say it bout ready*." Luster said. Quentin jumped down in Mother's chair. Luster said,

"Mr Jason."

"What." Jason said.

"Let me have two bits*." Luster said.

"What for." Jason said.

"To go to the show tonight." Luster said.

"I thought Dilsey was going to get a quarter from Frony for you." Jason said.

"She did." Luster said. "I lost it. Me and Benjy hunted all day for that quarter. You can ask him."

"Then borrow one from him." Jason said. "I have to work for mine." He read the paper. Quentin looked at the fire. The fire was in her eyes and on her mouth. Her mouth was red.

---

* ***Quentin*** Quentin Compson. 세 줄 다음에 나오는 Quentin은 Caddy의 사생아 Miss Quentin.

* **bout ready** about ready (거의 다 준비되었다).

* **two bits** 25센트. "one bit"는 1 달러의 ⅛로 12.5센트에 해당함.

"I tried to keep him away from there." Luster said.

"Shut your mouth." Quentin said. Jason looked at her.

"What did I tell you I was going to do if I saw you with that show fellow* again." he said. Quentin looked at the fire. "Did you hear me." Jason said.

"I heard you." Quentin said. "Why dont you do it, then."

"Dont you worry." Jason said.

"I'm not." Quentin said. Jason read the paper again.

I could hear the roof. Father leaned forward and looked at Quentin.

*Hello, he said. Who won.**

"Nobody." Quentin said. "They stopped us. Teachers."

"Who was it." Father said. "Will you tell."

"It was all right." Quentin said. "He was as big as me."

"That's good." Father said. "Can you tell what it was about."

"It wasn't anything." Quentin said. "He said he would put a frog in her* desk and she wouldn't dare to whip him."

"Oh." Father said. "She. And then what."

"Yes, sir." Quentin said. "And then I kind of hit him."

---

* **that show fellow** 빨간색 넥타이를 맨 쇼우 단원을 가르킴.
* ***Who won*** 「(싸움에서) 누가 이겼지?」
* **her** Caddy 혹은 Quentin의 학교 선생님을 가르킴.

We could hear the roof and the fire, and a snuffling outside the door.

"Where was he going to get a frog in November." Father said.

"I dont know, sir." Quentin said.

We could hear them.

"Jason." Father said. We could hear Jason.

"Jason." Father said. "Come in here and stop that."

We could hear the roof and the fire and Jason.

"Stop that, now." Father said. "Do you want me to whip you again." Father lifted Jason up into the chair by him. Jason snuffled. We could hear the fire and the roof. Jason snuffled a little louder.

"One more time." Father said. We could hear the fire and the roof.

Dilsey said, All right. You all can come on to supper.*

Versh smelled like rain. He smelled like a dog, too. We could hear the fire and the roof.

We could hear Caddy walking fast. Father and Mother looked at the door. Caddy passed it, walking fast, She didn't look. She walked fast.

"Candace." Mother said. Caddy stopped walking.

"Yes, Mother." she said.

"Hush, Caroline." Father said.

"Come here." Mother said.

"Hush, Caroline." Father said. "Let her alone."

Caddy came to the door and stood there, look-

* ***You all*** You의 복수형.

ing at Father and Mother. Her eyes flew at me, and away. I began to cry. It went loud and I got up. Caddy came in and stood with her back to the wall, looking at me. I went toward her, crying, and she shrank against the wall and I saw her eyes and I cried louder and pulled at her dress. She put her hands out but I pulled at her dress. Her eyes ran.

Versh said, Your name Benjamin now. You know how come your name Benjamin now. They making a bluegum out of you. Mammy say in old time your granpa* changed nigger's name, and he turn preacher, and when they look at him, he bluegum too. Didn't use to be bluegum, neither. And when family woman* look him in the eye in the full of the moon, chile born bluegum. And one evening, when they was about a dozen them bluegum chillen* running round the place, he never come home. Possum* hunters found him in the woods, et clean*. And you know who et him. Them bluegum chillen did.*

We were in the hall. Caddy was still looking at me. Her hand was against her mouth and I saw her eyes and I cried. We went up the stairs. She stopped again, against the wall, looking at me and I cried and she went on and I came on, crying, and she shrank against

---

* ***bluegum*** 잇몸이 분홍색이 아니라 푸른색인 흑인. 이런 잇몸을 가진 흑인은 여러가지 초자연적인 힘을 가지고 있다는 미신이 있음.

* ***granpa*** grandpa ; grandfather.

* ***family woman*** 임신 중인 여자 (woman in the family way; pregnant woman).

* ***chillen*** children.

* ***Possum*** opossom (미국산 주머니쥐). 미국 남부지방에서는 사냥감으로 인기 있는 동물 중의 하나임.

* ***et clean*** eaten clean.

the wall, looking at me. She opened the door to her room, but I pulled at her dress and we went to the bathroom and she stood against the door, looking at me. Then she put her arm across her face and I pushed at her, crying.*

What are you doing to him, Jason said. Why cant you let him alone.

*I aint touching him, Luster said. He been doing this way all day long. He needs whipping.**

He needs to be sent to Jackson, Quentin said. How can anybody live in a house like this.*

If you dont like it, young lady, you'd better get out, Jason said.*

I'm going to, Quentin said. Dont you worry.

Versh said, "You move back some, so I can dry my legs off." He shoved me back a little. "Dont you start bellering, now. You can still see it. That's all you have to do. You aint had to be out in the rain like I is. You's born lucky* and dont know it." He lay on his back before the fire.

"You know how come your name Benjamin now." Versh said. "Your mamma* too proud for you. What mammy say."

"You be still there and let me dry my legs off."

---

* **I pushed at her crying** Caddy가 순결성을 잃었을 때 Benjy의 반응에 유의하라.
* ***He needs whipping*** 「그녀석 매 좀 맞아야겠다」. "He needs to be whipped"의 뜻.
* ***be sent to Jackson*** Jackson (Mississippi주의 수도)에 있는 정신병원에 보내다.
* ***young lady*** 「아가씨」. Jason이 Miss Quentin을 빈정대며 부르는 표현.
* **You's born lucky** 「(비가 내리는데 밖에서 일을 하지 않아도 좋으니) 너는 팔자 좋게 태어났다」.
* **mamma** mother. (그 다음 문장에서 Versh는 자기 어머니를 가르킬 때 "mamma" 대신에 "mammy"를 사용하는 것에 주의할 것).

Versh said. "Or you know what I'll do. I'll skin your rinktum.*"

We could hear the fire and the roof and Versh.

Versh got up quick and jerked his legs back. Father said, "All right, Versh."

"I'll feed him tonight." Caddy said. "Sometimes he cries when Versh feeds him."

"Take this tray up," Dilsey said. "And hurry back and feed Benjy."

"Dont you want Caddy to feed you." Caddy said.

Has he got to keep that old dirty slipper on the table, Quentin said. Why dont you feed him in the kitchen. It's like eating with a pig.*

If you dont like the way we eat, you'd better not come to the table, Jason said.

Steam came off of Roskus. He was sitting in front of the stove. The oven door was open and Roskus had his feet in it. Steam came off the bowl. Caddy put the spoon into my mouth easy. There was a black spot on the inside of the bowl.

Now, now, Dilsey said. He aint going to bother you no more.*

It got down below the mark. Then the bowl was empty. It went away. "He's hungry tonight." Caddy said. The bowl came back. I couldn't see the spot. Then I could. "He's starved, tonight.*" Caddy said.

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* **I'll skin your rinktum** 「너를 따끔히 혼내 주겠다」. "rinktum"은 "bottom"(엉덩이)의 뜻.

* ***that old dirty slipper*** Benjy가 좋아하는 Caddy가 신던 헌 슬리퍼. 공단으로 만든 이 슬리퍼는 처음에는 하얀색이었으나 지금은 누런색으로 퇴색되었음.

* **Now. now** 「자, 자」. 상대방을 달랠 때 쓰는 표현으로 "There, there"와 비슷함.

* **He's starved, tonight** 「오늘밤 그는 배가 몹시 고팠던 모양이군」. "starved"는 "very hungry"의 뜻.

"Look how much he's eaten."

Yes he will, Quentin said. You all send him out to spy on me. I hate this house. I'm going to run away.

Roskus said, "It going to rain all night."

You've been running a long time, not to 've got any further off than mealtime, Jason said.*

See if I dont, Quentin said.

"Then I dont know what I going to do." Dilsey said. "It caught me in the hip so bad now I cant scarcely move. Climbing them stairs all evening."

Oh, I wouldn't be surprised, Jason said. I wouldn't be surprised at anything you'd do.

Quentin threw her napkin on the table.

Hush your mouth, Jason, Dilsey said. She went and put her arm around Quentin. Sit down, honey, Dilsey said. He ought to be shamed of hisself, throwing what aint your fault up to you.*

"She sulling again,* is she." Roskus said.

"Hush your mouth." Dilsey said.

Quentin pushed Dilsey away. She looked at Jason. Her mouth was red. She picked up her glass of water and swung her arm back, looking at Jason. Dilsey caught her arm. They fought. The glass broke on the table, and the water ran into the table. Quentin was running.

"Mother's sick again." Caddy said.

"Sho she is.*" Dilsey said. "Weather like this

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* *You've been running··· than mealtime*「너는 벌써 오래 전부터 도망친다 하면서도 식사 시간에 못 대어 울만큼 멀리 도망치지는 않는구나」.

* ***shamed of hisself*** ashamed of himself.

* **She sulling again** 「주인 마님 또 시무룩하신데」. "sull"은 "become sullen ; sulk"의 뜻.

* **Sho she is** Sure she is.

make anybody sick. When you going to get done eating, boy."

Goddamn you, Quentin said. Goddamn you. We could hear her running on the stairs. We went to the library.

Caddy gave me the cushion, and I could look at the cushion and the mirror and the fire.*

"We must be quiet while Quentin's studying." Father said. "What are you doing, Jason."

"Nothing." Jason said.

"Suppose* you come over here to do it, then." Father said.

Jason came out of the corner.

"What are you chewing." Father said.

"Nothing." Jason said.

"He's chewing paper again." Caddy said.

"Come here, Jason." Father said.

Jason threw into the fire. It hissed, uncurled, turning black. Then it was gray. Then it was gone. Caddy and Father and Jason were in Mother's chair. Jason's eyes were puffed shut and his mouth moved, like tasting. Caddy's head was on Father's shoulder. Her hair was like fire, and little points of fire were in her eyes, and I went and Father lifted me into the chair too, and Caddy held me. She smelled like trees.

She smelled like trees. In the corner it was dark, but I could see the window. I squatted there, holding the slipper. I couldn't see it, but my hands saw it,

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* ***Goddamn you*** 「빌어먹을 놈!」 혹은 「제기랄!」. Jason에게 퍼붓는 욕설.

* **the cushion and the mirror and the fire** 헌 슬리퍼와 함께 Benjy가 좋아하는 물건들로 모두 Caddy와 연관되어 있음.

* **suppose** (명령형으로) ~하면 어떠냐; ~하지 그래.

and I could hear it getting night, and my hands saw the slipper but I couldn't see myself, but my hands could see the slipper, and I squatted there, hearing it getting dark.

Here you is, Luster said. Look what I got. He showed it* to me. You know where I got it. Miss Quentin gave it to me. I knowed they couldn't keep me out. What you doing, off in here. I thought you done slipped back out doors. Aint you done enough moaning and slobbering today, without hiding off in this here empty room, mumbling and taking on.* Come on here to bed, so I can get up there before it starts. I cant fool with you all night tonight. Just let them horns toot the first toot and I done gone.**

We didn't go to our room.

"This is where we have the measles." Caddy said. "Why do we have to sleep in here tonight."

"What you care where you sleep." Dilsey said. She shut the door and sat down and began to undress me. Jason began to cry. "Hush." Dilsey said.

"I want to sleep with Damuddy." Jason said.

"She's sick." Caddy said. "You can sleep with her when she gets well. Cant he, Dilsey."

"Hush, now." Dilsey said. Jason hushed.

"Our nighties are here, and everything." Caddy said. "It's like moving.*"

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* ***Here you is*** Here you are (여기 있었군).

* ***it*** Miss Quentin이 Luster에게 준 25센트 짜리 은화.

* ***mumbling and taking on*** 「칭얼거리고 슬퍼하며」. "take on"은 구어적 표현으로 「흥분하다」, 「비탄에 잠기다」의 뜻.

* ***Just let them horns toot the first toot and I gone done*** 「저 나팔 소리만 울려봐라, 당장 가 버릴테니」.

* **It's like moving** 「마치 이사 온 것 같군」. Caddy는 평소에 자지 않던 낯선 방에서 잠을 자기 때문에 이렇게 말하고 있음.

"And you better get into them." Dilsey said. "You be unbuttoning Jason."

Caddy unbuttoned Jason. He began to cry.

"You want to get whipped." Dilsey said. Jason hushed.

Quentin, Mother said in the hall.

What, Quentin said beyond the wall. We heard Mother lock the door. She looked in our door and came in and stooped over the bed and kissed me on the forehead.

When you get him to bed, go and ask Dilsey if she objects to my having a hot water bottle, Mother said. Tell her that if she does, I'll try to get along without it. Tell her I just want to know.

Yessum, Luster said. Come on. Get your pants off.

Quentin and Versh came in. Quentin had his face turned away. "What are you crying for." Caddy said.

"Hush." Dilsey said. "You all get undressed, now. You can go on home, Versh."

I got undressed and I looked at myself, and I began to cry. Hush, Luster said. Looking for them aint going to do no good. They're gone. You keep on like this, and we aint going have you no more birthday. He put my gown* on. I hushed, and then Luster stopped, his head toward the window. Then he went to the window and looked out. He came back and took my arm. Here she come, he said. Be quiet,*

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* ***Looking for them aint going to do no good*** 「그것을 찾아 보았자 아무 소용 없어요」. Luster는 여기서 Benjy의 castration을 언급하고 있음.

* ***gown*** 잠옷 (nightgown; nightshirt).

*now. We went to the window and looked out. It came out of Quentin's window and climbed across into the tree. We watched the tree shaking. The shaking went down the tree, then it came out and we watched it go away across the grass. Then we couldn't see it. Come on, Luster said. There now. Hear them horns. You get in that bed while my foots behaves.**

There were two beds. Quentin got in the other one. He turned his face to the wall. Dilsey put Jason in with him. Caddy took her dress off.

"Just look at your drawers." Dilsey said. "You better be glad your ma aint seen you."

"I already told on her." Jason said.

"I bound you would.*" Dilsey said.

"And see what you got by it." Caddy said. "Tattletale.*"

"What did I get by it." Jason said.

"Whyn't you get your nightie* on." Dilsey said. She went and helped Caddy take off her bodice and drawers. "Just look at you." Dilsey said. She wadded the drawers* and scrubbed Caddy behind with them. "It done soaked clean through onto you.*" she said. "But you wont get no bath this night. Here." She put Caddy's nightie on her and Caddy climbed into the bed and Dilsey went to the door and stood

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* ***while my foots behaves*** 「내 두 발이 가동되는 동안」, 즉 「쇼우를 보러 급히 가는 동안」.
* **I bound you would** 「내 벌써 그럴 줄 알았지」. "I bound"는 "I will be bound"로 "I'm sure"의 뜻.
* **Tattletale** 고자질장이; 밀고자 (telltale).
* **nightie** 잠옷 (nightgown)을 가르키는 여성어 혹은 유아어.
* **drawers** 드로오즈, 여자들이 입는 속옷.
* **It done soaked clean through onto you** 「흙이 몸에까지 아주 배어 들었군」.

with her hand on the light. "You all be quiet now, you hear." she said.

"All right." Caddy said. "Mother's not coming in tonight." she said. "So we still have to mind me."*

"Yes." Dilsey said. "Go to sleep, now."

"Mother's sick." Caddy said. "She and Damuddy are both sick."

"Hush." Dilsey said. "You go to sleep."

The room went black, except the door.* Then the door went black. Caddy said, "Hush, Maury," putting her hand on me. So I stayed hushed. We could hear us. We could hear the dark.*

It went away, and Father looked at us. He looked at Quentin and Jason, then he came and kissed Caddy and put his hand on my head.

"Is Mother very sick." Caddy said.

"No." Father said. "Are you going to take good care of Maury."

"Yes." Caddy said.

Father went to the door and looked at us again. Then the dark came back, and he stood black in the door, and then the door turned black again. Caddy held me and I could hear us all, and the darkness, and something I could smell. And then I could see the windows, where the trees were buzzing. Then the dark began to go in smooth, bright shapes, like it always does, even when Caddy says that I have been asleep.

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* **So we still have to mind me** 「그러니까 모두 다 아직 내 말을 들어야 해」.
* **The room went black, except the door** 갑자기 방안의 전기불이 꺼지고 방문만이 환하게 보이는 것을 언급하고 있음.
* **We could hear the dark** 147페이지의 "My hands saw it"에서와 마찬가지로 Benjy는 감각이 비상하게 발달되어 있음.

JUNE SECOND 1910

(Quentin Section)

WHEN THE SHADOW OF THE SASH appeared on the curtains it was between seven and eight oclock and then I was in time again, hearing the watch. It was Grandfather's and when Father gave it to me he said, Quentin, I give you the mausoleum of all hope and desire*; it's rather excrutiating-ly apt that you will use it to gain the reducto absurdum* of all human experience which can fit your individual needs no better than it fitted his or his father's. I give it to you not that you may remember time, but that you might forget it now and then for a moment and not spend all your breath trying to conquer it. Because no battle is ever won he said. They are not even fought. The field only reveals to man his own folly and despair, and victory is an illusion of philosophers and fools.

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* **the mausoleum of all hope and desire** 「인간의 모든 희망과 욕망을 묻어 버리는 무덤」. "Mausoleum"은 원래 소아시아의 Caria왕 Mausolus의 화려한 영묘. 기원전 350년경 왕비 Artemisia가 왕을 위하여 세운 이 영묘는 고대 세계의 7대 불가사의 중의 하나임.

* **reducto absurdum** 래틴어"reductio ad absurdum" (reduction to absurdity)을 잘못 표기했거나 혹은 의도적으로 틀리게 한 표현. 원래 논리학 용어로 어떤 명제가 참 됨을 입증하기 위하여 그 반대명제를 논리적으로 끌고 나가 잘못된 결론이 나옴을 밝혀 결국 원명제의 참을 증명하는 방법.

* **battle** battle against time. 그 다음 줄의 "field"는 "battle field"를 가르킴.

It was propped against the collar box* and I lay listening to it. Hearing it, that is. I dont suppose anybody ever deliberately listens to a watch or a clock. You dont have to. You can be oblivious to the sound for a long while, then in a second of ticking it can create in the mind unbroken the long diminishing parade of time you didn't hear. Like Father said down the long and lonely light-rays you might see Jesus walking, like.* And the good Saint Francis* that said Little Sister Death*, that never had a sister.

Through the wall I heard Shreve's bed-springs and then his slippers on the floor hishing*. I got up and went to the dresser and slid my hand along it and touched the watch and turned it face-down* and went back to bed. But the shadow of the sash was still there and I had learned to tell almost to the minute, so I'd have to turn my back to it, feeling the eyes animals used to have in the back of their heads when it was on top, itching. It's always the idle habits you acquire which you will regret. Father said that. That Christ was not crucified: he was worn away by a minute clicking of little wheels. That had no sister.

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* **collar box** 셔츠 칼라를 담아두는 상자. (이 당시 셔츠는 칼라를 떼었다 달았다 할 수 있었음).
* **Jesus walking, like** 예수님이 갈릴리 바다 위를 걸어간 사실을 언급하고 있음 (마태복음 14장; 마가복음 6장).
* **Saint Francis** St. Francis of Assisi (1182?~1226). 이탈리아 Assisi의 수도사로 프란체스코 (Franciscan) 수도회의 창시자.
* **Little Sister Death** St. Francis of Assisi가 지은 "Canticle of the Sun" 에 언급된 귀절로 그는 이 시에서 죽음을 가리켜 「누이 동생」이라고 부르고 있음. ("Praised be my Lord for our sister, the death of the body, from whom no man escapes").
* **hish** 슬리퍼가 끌리는 소리를 모방해서 만든 임시어.
* **turn it face-down** 시계를 문자판이 밑으로 향하도록 엎어 놓다.

And so as soon as I knew I couldn't see it, I began to wonder what time it was. Father said that constant speculation regarding the position of mechanical hands on an arbitrary dial which is a symptom of mind-function. Excrement Father said like sweating. And I saying All right. Wonder. Go on and wonder.

If it had been cloudy I could have looked at the window, thinking what he said about idle habits. Thinking it would be nice for them down at New London* if the weather held up like this. Why shouldn't it? The month of brides,* the voice that breathed* *She ran right out of the mirror, out of the banked scent. Roses. Roses. Mr and Mrs Jason Richmond Compson announce the marriage of.** Roses. Not virgins like dogwood,* milkweed.* I said I have committed incest, Father I said. Roses. Cunning and serene. If you attend Harvard* one year, but dont see the boat-race, there should be a refund. Let Jason

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* **New London** 미국 Connecticut주 동남부 Thames 강가에 있는 항구 도시. 여기서 매년 Harvard 대학과 Yale 대학 대항의 보우트 경주가 열림.
* **month of brides** 신부의 달, 즉 6월.
* **the voice that breathed** 영국의 목사 John Keble (1792~1866)이 지은 결혼 축가 ("Holy Matrimony")의 한 귀절로 영국 성공회 (Episcopal Church)의 예식에서 많이 불리움. (The voice that breathed o'er Eden/That earliest wedding day/That primal marriage blessing—/It hath not passed away). 여기서 결혼 축가에 언급된 「목소리」는 Caddy의 결혼 리셉션 파아티 때 Benjy가 밖에서 울부짖는 「목소리」와 관련되어 있음.
* ***Mr and Mrs Jason Richmond Compson announce the marriage of*** Caddy의 결혼 청첩장의 한 귀절. 그 전문은 "Mr and Mrs Jason Richmond Compson announce the marriage of their daughter Candance to Mr Sydney Herbert Head on the twenty-fifth of April one thousand nine hundred and ten at Jefferson Mississippi."
* **dogwood** 눈같이 하얀 꽃이 피는 북미산의 층층나무.
* **milkweed** 흰 유액을 분비하는 박주가리과의 식물.
* **Harvard** 1636년에 영국의 비국교파 목사 John Harvard (1607~1638)가 Massachusetts주 Cambridge에 창설한 대학으로 미국에서 가장 오래된 대학임.

have it. Give Jason a year at Harvard.

Shreve stood in the door, putting his collar on, his glasses glinting rosily, as though he had washed them with his face. "You taking a cut* this morning?"

"Is it that late?"

He looked at his watch. "Bell in two minutes."

"I didn't know it was that late." He was still looking at the watch, his mouth shaping. "I'll have to hustle.* I cant stand another cut. The dean told me last week—" He put the watch back into his pocket. Then I quit talking.

"You'd better slip on your pants and run," he said. He went out.

I got up and moved about, listening to him through the wall. He entered the sitting-room,* toward the door.

"Aren't you ready yet?"

"Not yet. Run along. I'll make it."

He went out. The door closed. His feet went down the corridor. Then I could hear the watch again. I quit moving around and went to the window and drew the curtains aside and watched them running for chapel, the same ones fighting the same heaving coat-sleeves, the same books and flapping collars flushing past like debris on a flood, and Spoade. Calling Shreve my husband.* Ah let him alone, Shreve said, if he's got better sense than to

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* **take a cut** 무단 결석하다, 수업을 빼먹다.
* **hustle** (속어) hurry.
* **sitting-room** 기숙사 방에 딸려 있는 거실.
* **Calling Shreve my husband** 「쉬리이브를 내 남편이라고 불러대며」.Spoade는 Quentin이 Shreve와 동성연애 관계에 있다는 것을 암시하고 있음.

chase after the little dirty sluts, whose business. In the South you are ashamed of being a virgin. Boys. Men. They lie about it. Because it means less to women, Father said. He said it was men invented virginity not women.* Father said it's like death: only a state in which the others are left and I said, But to believe it doesn't matter and he said, That's what's so sad about anything: not only virginity, and I said, Why couldn't it have been me and not her who is unvirgin and he said, That's why that's sad too; nothing is even worth the changing of it, and Shreve said if he's got better sense than to chase after the little dirty sluts and I said Did you ever have a sister? Did you? Did you?

Spoade was in the middle of them like a terrapin* in a street full of scuttering dead leaves, his collar about his ears, moving at his customary unhurried walk. He was from South Carolina,* a senior. It was his club's boast that he never ran for chapel and had never got there on time and had never been absent in four years and had never made either chapel or first lecture with a shirt on his back and socks on his feet. About ten oclock he'd come in Thompson's,* get two cups of coffee, sit down and take his socks out of his pocket and remove his shoes and put them on while the coffee cooled. About noon you'd see him with a shirt and collar on, like anybody else. The

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* **He said it was men invented virginity not women** 「처녀성을 만들어 낸 것은 여자들이 아니라 남자들이라고 아버지는 말씀하셨다」. "It is"나 "There is" 다음에는 주격 관계 대명사가 흔히 생략됨.
* **terrapin** 북미산의 식용 거북.
* **South Carolina** 미국 동남부 대서양 연안에 위치해 있는 주.
* **Thompson's** Harvard 대학 구내에 있는 식당 이름.

others passed him running, but he never increased his pace at all. After a while the quad* was empty.

A sparrow slanted across the sunlight, onto the window ledge, and cocked his head at me. His eye was round and bright. First he'd watch me with one eye, then flick! and it would be the other one, his throat pumping faster than any pulse. The hour began to strike.* The sparrow quit swapping eyes and watched me steadily with the same one until the chimes ceased, as if he were listening too. Then he flicked off the ledge and was gone.

It was a while before the last stroke ceased vibrating. It stayed in the air, more felt than heard, for a long time. Like all the bells that ever rang still ringing in the long dying light-rays and Jesus and Saint Francis talking about his sister. Because if it were just to hell; if that were all of it. Finished. If things just finished themselves. Nobody else there but her and me.* If we could just have done something so dreadful that they would have fled hell except us. *I have committed incest I said Father it was I it was not Dalton Ames* And when he put Dalton Ames. Dalton Ames. Dalton Ames. When he put the pistol in my hand I didn't.* That's why I didn't. He would be there and she would and I would. Dalton Ames. Dalton Ames. Dalton Ames. If we could have just done something so dreadful and Father said That's sad too, people cannot do anything that

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* **quad** quadrangle (안뜰로 둘러쌓인 기숙사 건물).
* **The hour began to strike** 「정시를 알리는 시계 소리가 치기 시작했다」. 여기서는 8시 정각을 가르킴.
* **Nobody else there but her and me** 「거기에는 캐디와 나만이 있겠지」.
* **When he put…I didn't** Dalton Ames가 Quentin에게 권총을 내주며 죽일테면 죽여보라고 했으나 Quentin은 오히려 기절했음(268~69페이지 참고).

dreadful they cannot do anything very dreadful at all they cannot even remember tomorrow what seemed dreadful today and I said, You can shirk all things and he said, Ah can you. And I will look down and see my murmuring bones and the deep water like wind, like a roof of wind, and after a long time they cannot distinguish even bones upon the lonely and inviolate sand. Until on the Day when He says Rise* only the flat-iron* would come floating up. It's not when you realise that nothing can help you — religion, pride, anything — it's when you realise that you dont need any aid. Dalton Ames. Dalton Ames. Dalton Ames. If I could have been his mother lying with open body lifted laughing, holding his father with my hand refraining, seeing, watching him die before he lived. *One minute she was standing in the door*

I went to the dresser and took up the watch, with the face still down. I tapped the crystal* on the corner of the dresser and caught the fragments of glass in my hand and put them into the ashtray and twisted the hands off and put them in the tray. The watch ticked on. I turned the face up, the blank dial with little wheels clicking and clicking behind it, not knowing any better. Jesus walking on Galilee* and

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* **The Day when He says Rise** 「하나님이 〈일어서라〉 라고 말씀하실 그날」. 즉, 하나님이 죽은 자를 모두 불러 일으키실 최후 심판의 날 (Judgment Day)을 가르킴.
* **flat-iron** 아이런, 쇠다리미. Quentin은 이 쇠다리미를 몸에 매고 물 속에 뛰어들어 자살할 결심을 함.
* **crystal** 시계의 글자판을 덮는 유리.
* **Jesus walking on Galiee** 예수님이 갈리리 호수 위를 걸어간 사실을 언급함 (마태복음 14: 22~33; 마가복음 6: 45~52; 요한복음 6: 15~21).

Washington not telling lies.* Father brought back a watch-charm from the Saint Louis Fair* to Jason: a tiny opera glass into which you squinted with one eye and saw a skyscraper, a ferris wheel* all spidery, Niagara Falls* on a pinhead. There was a red smear on the dial. When I saw it my thumb began to smart. I put the watch down and went into Shreve's room and got the iodine and painted the cut.* I cleaned the rest of the glass out of the rim with the towel.

I laid out two suits of underwear, with socks, shirts, collars and ties, and packed my trunk. I put in everything except my new suit and an old one and two pairs of shoes and two hats, and my books. I carried the books into the sitting-room and stacked them on the table, the ones I had brought from home and the ones *Father said it used to be a gentleman was known by his books; nowadays he is known by the ones he has not returned* and locked the trunk and addressed it. The quarter hour sounded.* I stopped and listened to it until the chimes ceased.

I bathed and shaved. The water made my finger smart* a little, so I painted it again. I put on my new

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* **Washington not telling lies** 미국의 초대 대통령 George Washington (1732~1799)은 어렸을 때 정원에 심어놓은 벚나무를 도끼로 베어냈는데, 이것을 발견한 그의 아버지가 누가 그랬느냐고 묻자 자신이 그랬다고 정직하게 고백했다는 일화가 전해지고 있음.
* **Saint Louis Fair** 1904년 St. Louis에서 열렸던 만국 박람회. St. Louis는 미국 Missouri주 동부 Mississippi 강가에 위치해 있는 항구 도시.
* **ferri wheel** (유원지 등지에서 볼 수 있는) 회전식 관람차.
* **Niagara Falls** 나이애거러 폭포. 카나다와 미국 국경 사이에 위치해 있는 미국에서 가장 큰 폭포.
* **paint the cut** 상처난 곳을 (옥도정기로) 바르다.
* **The quarter hour sounded** 「15분을 알리는 소리가 났다」. "The hour began to strike"와 비교해 볼 것.
* **smart** 아프다; 쑤시다 (hurt).

suit and put my watch on and packed the other suit and the accessories and my razor and brushes in my hand bag, and wrapped the trunk key into a sheet of paper and put it in an envelope and addressed it to Father, and wrote the two notes and sealed them.

The shadow hadn't quite cleared the stoop. I stopped inside the door, watching the shadow move.* It moved almost perceptibly, creeping back inside the door, driving the shadow back into the door. *Only she was running already when I heard it. In the mirror she was running before I knew what it was. That quick, her train caught up over her arm she ran out of the mirror like a cloud, her veil swirling in long glints her heels brittle and fast clutching her dress onto her shoulder with the other hand, running out of the mirror the smells roses roses the voice that breathed o'er Eden. Then she was across the porch I couldn't hear her heels then in the moonlight like a cloud, the floating shadow of the veil running across the grass, into the bellowing. She ran out of her dress, clutching her bridal, running into the bellowing where T. P. in the dew Whooey Sassprilluh*Benjy under the box bellowing. Father had a V-shaped silver cuirass*on his running chest*

Shreve said, "Well, you didn't. . . . Is it a wedding or a wake?"

"I couldn't make it," I said.

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* **Watching the shadow move** Quentin 장(章)을 통하여 "shadow"는 중요한 모티프로 사용되고 있음.
* ***Whooey Sassprilluh*** Caddy의 결혼식 날 T. P.와 Benjy가 sassafras(sarsaparilla)로 만든 술을 마시고 취한 장면을 언급하고 있음.
* ***V-shaped silver cuirass*** V자 모양으로 된 은으로 만든 가슴에 대는 갑옷.

"Not with all that primping.* What's the matter? You think this was Sunday?"

"I reckon the police wont get me for wearing my new suit one time," I said.

"I was thinking about the Square students.* Have you got too proud to attend classes too?"

"I'm going to eat first." The shadow on the stoop was gone. I stepped into sunlight, finding my shadow again. I walked down the steps just ahead of it. The half hour went. Then the chimes ceased and died away.

Deacon* wasn't at the postoffice either. I stamped the two envelopes and mailed the one to Father and put Shreve's in my inside pocket, and then I remembered where I had last seen the Deacon. It was on Decoration Day,* in a G. A. R. uniform,* in the middle of the parade. If you waited long enough on any corner you would see him in whatever parade came along. The one before was on Columbus'* or Garibaldi's* or somebody's birthday. He was in the Street Sweeper's section,* in a stovepipe hat,* carrying a two

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* **Not with all that primping** 「옷을 그렇게 멋지게 차려 입고서야 할 수 없었겠지」. Shreve는 Quentin이 강의에 출석하지 않은 사실을 언급하고 있음.
* **square students** Harvard Square students.
* **Deacon** : Harvard 대학 학생들에게 기생하고 있는 남부 출신 흑인의 별명으로「집사」의 뜻.
* **Decoration Day** 현충일 (Memorial Day). 북부에서는 5월 30일, 남부에서는 4월 26일, 5월 10일, 또는 6월 3일에 지켜지는 이날은 미국 남북전쟁 때 전몰한 장병을 추모하기 위한 날임.
* **G.A.R. Uniform** Grand Army of Republic uniform. 남북전쟁 당시 북군의 제복.
* **Columbus** Christopher Columbus (1446~1506). 1492년에 아메리카 대륙을 발견한 이탈리아의 탐험가.
* **Garibaldi** Giuseppe Garibaldi (1807~82). 이탈리아의 애국자이며 장군.
* **Street Sweeper's section** 행진시 거리 청소부들이 서는 대열.
* **stovepipe hat** 실크햇 (a tall silk hat).

inch Italian flag, smoking a cigar among the brooms and scoops.* But the last time was the G. A. R. one, because Shreve said:

"There now. Just look at what your grandpa did to that poor old nigger."

"Yes," I said, "Now he can spend day after day marching in parades. If it hadn't been for my grandfather, he'd have to work like whitefolks."

I didn't see him anywhere. But I never knew even a working nigger* that you could find when you wanted him, let alone one that lived off the fat of the land.* A car came along. I went over to town and went to Parker's and had a good breakfast. While I was eating I heard a clock strike the hour. But then I suppose it takes at least one hour to lose time in, who has been longer than history getting into the mechanical progression of it.

When I finished breakfast I bought a cigar. The girl said a fifty cent one was the best, so I took one and lit it and went out to the street. I stood there and took a couple of puffs, then I held it in my hand and went on toward the corner. I passed a jeweller's window, but I looked away in time. At the corner two bootblacks caught me, one on either side, shrill and raucous, like blackbirds. I gave the cigar to one of them, and the other one a nickel.* Then they

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* **among the brooms and scoops** 청소부들이 행진할 때 들고 있는 빗자루와 삽들.

* **working nigger** 백인을 위하여 일을 하므로써 생계를 유지하는 흑인. 이 흑인은 "house nigger"와 "field niggger"로 구분되는데, 전자는 주로 백인의 저택에서 집안 일을 돌보는 한편, 후자는 주로 농장에서 육체 노동에 종사함.

* **let alone one that lived off the fat of the land** 「(일을 하지 않고) 호강스럽게 지내는 놈은 말할 것도 없고」. "live off the fat of the land"는「호화스러운 생활을 하다」의 뜻(창세기 45 : 18).

* **nickel** 5 센트 짜리 백통화.

let me alone. The one with the cigar was trying to sell it to the other for the nickel.

There was a clock, high up in the sun, and I thought about how, when you dont want to do a thing, your body will try to trick you into doing it, sort of unawares.* I could feel the muscles in the back of my neck, and then I could hear my watch ticking away in my pocket and after a while I had all the other sounds shut away, leaving only the watch in my pocket. I turned back up the street, to the window. He was working at the table behind the window. He was going bald. There was a glass in his eye — a metal tube screwed into his face. I went in.

The place was full of ticking, like crickets in September grass,* and I could hear a big clock on the wall above his head. He looked up, his eye big and blurred and rushing beyond the glass. I took mine out and handed it to him.

"I broke my watch."

He flipped it over in his hand. "I should say you have. You must have stepped on it."

"Yes, sir. I knocked it off the dresser and stepped on it in the dark. It's still running though."

He pried the back open and squinted into it. "Seems to be all right. I cant tell until I go over* it, though. I'll go into it this afternoon."

"I'll bring it back later," I said. "Would you mind telling me if any of those watches in the win-

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*sort of unawares 「모르는 사이에」 혹은 「눈치채지 못하게」.

*full of ticking, like crickets in September grass 「9월의 풀밭에서 귀뚜라미가 울어대는 것처럼 째깍거리는 소리로 가득차」.

*go over 정밀히 조사해 보다 ; 점검하다 (examine).

dow are right?"

He held my watch on his palm and looked up at me with his blurred rushing eye.

"I made a bet with a fellow*," I said, "And I forgot my glasses this morning."

"Why, all right," he said. He laid the watch down and half rose on his stool and looked over the barrier. Then he glanced up at the wall. "It's twen—"

"Dont tell me," I said, "please sir. Just tell me if any of them are right."

He looked at me again. He sat back on the stool and pushed the glass* up onto his forehead. It left a red circle around his eye and when it was gone his whole face looked naked. "What're you celebrating today?" he said. "That boat race* aint until next week, is it?"

"No, sir. This is just a private celebration*. Birthday. Are any of them right?"

"No. But they haven't been regulated and set yet. If you're thinking of buying one of them—"

"No, sir. I dont need a watch. We have a clock in our sitting room. I'll have this one fixed when I do." I reached my hand.

"Better leave it now."

"I'll bring it back later." He gave me the watch. I put it in my pocket. I couldn't hear it now, above

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* **I made a bet with a fellow** 「(시간을 알아 맞추기로) 나는 어느 친구와 내기를 걸었읍니다」.
* **the glass** 시계점 주인이 한쪽 눈에 끼고 있는 확대경.
* **that boat race** Harvard 대학과 Yale 대학 사이의 조정경기로 일주일 후 Boston의 Charles River에서 열리기로 되어 있음.
* **private celebration** (생일 같은) 개인적인 축하 행사.

all the others. "I'm much obliged to you.* I hope I haven't taken up your time."

"That's all right. Bring it in when you are ready. And you better put off this celebration until after we win that boat race."

"Yes, sir. I reckon I had."

I went out, shutting the door upon the ticking. I looked back into the window. He was watching me across the barrier. There were about a dozen watches in the window, a dozen different hours and each with the same assertive and contradictory assurance that mine had, without any hands at all. Contradicting one another. I could hear mine, ticking away inside my pocket, even though nobody could see it, even though it could tell nothing if anyone could.

And so I told myself to take that one. Because Father said clocks slay time. He said time is dead as long as it is being clicked off by little wheels; only when the clock stops does time come to life. The hands were extended, slightly off the horizontal at a faint angle, like a gull tilting into the wind. Holding all I used to be sorry about like the new moon holding water,* niggers say. The jeweler was working again, bent over his bench, the tube tunnelled into his face. His hair was parted in the center. The part ran up into the bald spot, like a drained marsh in December.*

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* **I'm much obliged to you** 「참으로 고맙습니다」. 보통 "Much obliged"로 생략하여 사용됨.
* **new moon holding water** 초승달은 물을 머금고 있다는 흑인 속신이 있음.
* **The part ran up into the bald spot, like a drained marsh in December** 「가리마는 마치 물이 빠진 12월의 늪처럼 대머리가 벗겨진 데까지 나 있었다」. 즉, 시계방 주인의 대머리는 물이 빠진 늪지에, 그의 가리마는 늪의 물이 빠져 나간 도랑에 비유되고 있음.

I saw the hardware store from across the street. I didn't know you bought flat-irons by the pound.*

The clerk said, "These weigh ten pounds." Only they were bigger than I thought. So I got two six-pound little ones, because they would look like a pair of shoes wrapped up. They felt heavy enough together, but I thought again how Father had said about the reducto absurdum of human experience,* thinking how the only opportunity I seemed to have for the application of Harvard. Maybe by next year; thinking maybe it takes two years in school to learn to do that properly.

But they felt heavy enough in the air. A street car came. I got on. I didn't see the placard on the front.* It was full, mostly prosperous looking people reading newspapers. The only vacant seat was beside a nigger. He wore a derby and shined shoes and he was holding a dead cigar stub. I used to think that a Southerner had to be always conscious of niggers. I thought that Northerners* would expect him to. When I first came East I kept thinking You've got to remember to think of them as coloured people not niggers;* and if it hadn't happened that I wasn't thrown with many of them, I'd have wasted a lot of time and trouble before I learned that the best

* **by the pound** 파운드당; 파운드로 계산하여.
* **about the reducto absurdum of human experience** 「모든 인간 경험을 부조리한 (혹은 무의미한) 것으로 돌려 버리는 것에 대하여」. "reducto absurdum"에 대해서는 153 페이지를 참고하라.
* **placard on the front** 행선지를 알리기 위하여 버스 앞에 붙여 놓은 간판이나 게시판.
* **Northerners** 미국 북부인; 미국 북부 여러 주에 살고 있는 주민들.
* **coloured people not niggers** 흑인들은 "nigger"나 "Negro"라는 표현 보다는 "coloured people" (유색인종)이나 "black people"이라는 표현으로 불리우기를 좋아함.

way to take all people, black or white, is to take them for what they think they are, then leave them alone. That was when I realised that a nigger is not a person so much as a form of behaviour*; a sort of obverse reflection of the white people he lives among. But I thought at first that I ought to miss having a lot of them around me because I thought that Northerners* thought I did, but I didn't know that I really had missed Roskus and Dilsey and them until that morning in Virginia. The train was stopped when I waked and I raised the shade and looked out. The car was blocking a road crossing, where two white fences came down a hill and then sprayed outward and downward like part of the skeleton of a horn, and there was a nigger on a mule in the middle of the stiff ruts, waiting for the train to move. How long he had been there I didn't know, but he sat straddle of the mule, his head wrapped in a piece of blanket, as if they had been built there with the fence and the road, or with the hill, carved out of the hill itself, like a sign put there saying You are home again. He didn't have a saddle and his feet dangled almost to the ground. The mule looked like a rabbit. I raised the window.

"Hey, Uncle*," I said, "Is this the way?"

"Suh*?" He looked at me, then he loosened the blanket and lifted it away from his ear.

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*a nigger is not a person so much as a form of behaviour 「흑인은 하나의 인간이라기 보다는 오히려 행동의 한 형태이다」.

*Northerners 미국 북부 지방에 살고 있는 사람. "Yankees"라는 말도 쓰이나 보통 경멸이나 적의를 내포하고 있음.

*Uncle 혈족에 관계없이 나이많은 흑인을 친근히 부를 때 사용하는 호칭.

*Suh Sir.

"Christmas gift!*" I said.

"Sho comin, boss.* You done caught me, aint you?"

"I'll let you off this time." I dragged my pants out of the little hammock* and got a quarter out. "But look out next time. I'll be coming back through here two days after New Year, and look out then." I threw the quarter out the window. "Buy yourself some Santy Claus.*"

"Yes, suh," he said. He got down and picked up the quarter and rubbed it on his leg. "Thanky,* young marster.* Thanky." Then the train began to move. I leaned out the window, into the cold air, looking back. He stood there beside the gaunt rabbit of a mule, the two of them shabby and motionless and unimpatient. The train swung around the curve, the engine puffing with short, heavy blasts, and they passed smoothly from sight that way, with that quality about them of shabby and timeless patience, of static serenity: that blending of childlike and ready incompetence and paradoxical reliability that tends and protects them it loves out of all reason and robs them steadily and evades responsibility and obligations by means too barefaced to be called

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* **Christmas gift!** 「크리스머스 선물!」. 미국 남부에서는 크리스머스날 상대방에게 먼저 "Christmas gift!"라고 하는 사람에게 선물을 주는 풍습이 있음.
* **Sho comin, boss** Sure coming, boss.
* **hammock** (Pullman식 기차에 설치되어 있는) 옷을 걸어놓기 위한 그물로 된 선반.
* **Santy Claus** Santa Claus. (여기서는 「크리스머스 선물」의 뜻).
* **Thanky** Thank you.
* **young marster** 흑인 하인이 백인 주인의 아들을 부를 때 사용하는 표현. ("ole marster"는 「백인의 주인 남자」를, "young miss"는 「백인 주인의 딸」을, 그리고 "ole miss"는 「백인의 주인 여자」를 가르킴).

subterfuge even and is taken in theft or evasion with only that frank and spontaneous admiration for the victor which a gentleman feels for anyone who beats him in a fair contest, and withal a fond and unflagging tolerance for whitefolks' vagaries* like that of a grandparent for unpredictable and troublesome children, which I had forgotten. And all that day, while the train wound through rushing gaps and along ledges where movement was only a labouring sound of the exhaust and groaning wheels and the eternal mountains stood fading into the thick sky, I thought of home, of the bleak station and the mud and the niggers and country folks thronging slowly about the square,* with toy monkeys and wagons and candy in sacks and roman candles* sticking out, and my insides would move like they used to do in school when the bell rang.

I wouldn't begin counting until the clock struck three. Then I would begin, counting to sixty and folding down one finger and thinking of the other fourteen fingers waiting to be folded down, or thirteen or twelve or eight or seven, until all of a sudden I'd realise silence and the unwinking minds, and I'd say "Ma'am?" "Your name is Quentin, isn't it?" Miss Laura* said. Then more silence and the cruel unwinking minds and hands jerking into the

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* **whitefolks' vagaries** 백인들에게서 흔히 발견되는 여러가지 변덕스런 마음.
* **square** 미국 남부 소도시의 광장. 광장을 중심으로 상점들이 사면에 밀집되어 있음.
* **roman candle** 폭죽, 불꽃 (firework). 남부에서는 7월 4일 독립기념일 보다는 크리스머스 때가 전통적으로 불꽃놀이를 하는 날임.
* **Miss Laura** 여자 선생님을 친근히 부를 때에 흔히 사용되는 이 표현은 姓 대신에 개인 이름 앞에 "Miss"를 붙임. "Miss Caroline," "Miss Caddy," 혹은 "Miss Emily" 등을 참고하라.

silence. "Tell Quentin who discovered the Mississippi River,* Henry." "DeSoto.*" Then the minds would go away, and after a while I'd be afraid I had gotten behind and I'd count fast and fold down another finger, then I'd be afraid I was going too fast and I'd slow up, then I'd get afraid and count fast again. So I never could come out even with the bell, and the released surging of feet moving already, feeling earth in the scuffed floor, and the day like a pane of glass struck a light, sharp blow, and my insides would move, sitting still. *Moving sitting still. One minute she was standing in the door. Benjy. Bellowing. Benjamin the child of mine old age* bellowing. Caddy! Caddy!*

I'm going to run away. He began to cry she went and touched him. Hush. I'm not going to. Hush. He hushed. Dilsey.

He smell what you tell him when he want to. Dont have to listen nor talk.

Can he smell that new name they give him? Can he smell bad luck?*

What he want to worry about luck for? Luck cant do him no hurt.

What they change his name for then if aint trying

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* **Mississippi River** 미국 Minnesota주 북부에서 시작하여 남쪽으로 멕시코만으로 흐르는 세계에서 가장 긴 강.
* **Desoto** Hernando De Soto (1500~42). 스페인의 탐험가로 1541년에 Mississippi강을 발견함.
* ***Benjamin the child of mine old age*** "Benjamin"은 원래 Hebrew 어로 "child of right hand"라는 뜻으로 「부모의 사랑을 가장 많이 받는 아들」을 가르킴. 구약성서에서 베냐민은 야곱 (Jacob)의 막내 아들로서 요셉 (Joseph)의 아우 (창세기 42 : 4).
* ***that new name*** Benjy의 이름을 Maury에서 Benjamin으로 바꾼 사실을 언급하고 있음.

to help his luck?

The street car stopped, started, stopped again. Below the window I watched the crowns of people's heads passing beneath new straw hats not yet unbleached. There were women in the car now, with market baskets, and men in work-clothes were beginning to outnumber the shined shoes and collars.*

The nigger touched my knee. "Pardon me," he said. I swung my legs out and let him pass. We were going beside a blank wall, the sound clattering back into the car, at the women with market baskets on their knees and a man in a stained hat with a pipe stuck in the band. I could smell water, and in a break in the wall I saw a glint of water and two masts, and a gull motionless in midair, like on an invisible wire between the masts, and I raised my hand and through my coat touched the letters I had written. When the car stopped I got off.

The bridge* was open to let a schooner through. She was in tow, the tug nudging along under her quarter, trailing smoke, but the ship herself was like she was moving without visible means. A man naked to the waist was coiling down a line on the fo'c's'le* head. His body was burned the colour of leaf tobacco. Another man in a straw hat without any crown was at the wheel. The ship went through the

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* **men in work-clothes ··· shined shoes and collars** 「작업복 차림의 노동자들의 수효가 반짝이는 구두를 신고 흰 칼라셔츠를 입은 신사들의 수효보다 많아지기 시작하였다」.
* **bridge** 여기서는 배가 지나갈 수 있도록 열렸다 닫혔다 할 수 있는 다리; 개폐교 (drawbridge ; swing bridge).
* **fo'c's'le** forecastle (앞갑판).

bridge, moving under bare poles like a ghost in broad day, with three gulls hovering above the stern like toys on invisible wires.

When it closed I crossed to the other side and leaned on the rail above the boathouses.* The float was empty and the doors were closed. The crew just pulled in the late afternoon now, resting up before. The shadow* of the bridge, the tiers of railing, my shadow leaning flat upon the water, so easily had I tricked it that would not quit me. At least fifty feet it was, and if I only had something to blot it into the water, holding it until it was drowned, the shadow of the package like two shoes wrapped up lying on the water. Niggers say a drowned man's shadow was watching for him in the water all the time.* It twinkled and glinted, like breathing, the float slow like breathing too, and debris half submerged, healing out to the sea and the caverns and the grottoes of the sea. The displacement of water is equal to the something of something. Reducto absurdum of all human experience, and two six-pound flat-irons weigh more than one tailor's goose.* What a sinful waste Dilsey would say. Benjy knew it when Damuddy died. He cried. *He smell hit.** *He smell hit.*

The tug came back downstream, the water shearing in long rolling cylinders, rocking the float at last with the echo of passage, the float lurching onto the

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* **boathouses** 정고(艇庫). 배를 보관해 두는 창고.
* **shadow** 여기서와 그 다음에 나오는 "shadow"는 모두 수면에 비친 영상이나 그림자 (reflection; reflected image)의 뜻.
* **Niggers say…all the time** 미국 흑인들이 믿고 있는 속신(俗信)중의 하나.
* **tailor's goose** 재봉사들이 사용하는 큰 다리미.
* ***He smell hit*** He smells it. Benjy가 지니고 있는 비상한 감각능력에 주의하라.

rolling cylinder with a plopping sound and a long jarring noise as the door rolled back and two men emerged, carrying a shell. They set it in the water and a moment later Bland came out, with the sculls. He wore flannels, a grey jacket and a stiff straw hat. Either he or his mother had read somewhere that Oxford students* pulled in flannels and stiff hats, so early one March they bought Gerald a one pair shell and in his flannels and stiff hat he went on the river. The folks at the boathouses threatened to call a policeman, but he went anyway. His mother came down in a hired auto, in a fur suit like an arctic explorer's, and saw him off in a twenty-five mile wind and a steady drove of ice floes like dirty sheep. Ever since then I have believed that God is not only a gentleman and a sport; He is a Kentuckian* too. When he sailed away she made a detour and came down to the river again and drove along parallel with him, the car in low gear. They said you couldn't have told they'd ever seen one another before, like a King and Queen, not even looking at one another, just moving side by side across Massachusetts* on parallel courses like a couple of planets.

He got in and pulled away. He pulled pretty well now. He ought to. They said his mother tried to make him give rowing up and do something else the rest of his class couldn't or wouldn't do, but for once he was stubborn. If you could call it stubbornness,

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* **Oxford students** 영국 Oxford 대학의 학생들. 미국 Mississippi주 Oxford에 있는 University of Mississippi의 학생들과 혼동하지 말 것.
* **Kentuckian** 미국 Kentucky주 출신. Kentucky는 미국의 중동부에 위치해 있는 주로는 Frankfort임.
* **Massachusetts** 미국 동북부 대서양 연안에 위치해 있는 주로 주도는 Boston.

sitting in his attitudes of princely boredom, with his curly yellow hair and his violet eyes and his eyelashes and his New York clothes*, while his mamma was telling us about Gerald's horses and Gerald's niggers and Gerald's women. Husbands and fathers in Kentucky must have been awful glad when she carried Gerald off to Cambridge*. She had an apartment over in town, and Gerald had one there too, besides his rooms in college. She approved of Gerald associating with me because I at least revealed a blundering sense of noblesse oblige* by getting myself born below Mason and Dixon*, and a few others whose geography met the requirements (minimum)

Forgave, at least. Or condoned. But since she met Spoade coming out of chapel one He said she couldn't be a lady no lady would be out at that hour of the night she never had been able to forgive him for having five names, including that of a present English ducal house. I'm sure she solaced herself by being convinced that some misfit Maingault or Mortemar* had got mixed up with the lodge-keeper's daughter. Which was quite probable, whether she invented it or not. Spoade was the world's champion

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* **New York clothes** New York 시에서 구입한 값비싼 고급 옷.
* **Cambridge** Massachusetts주 Boston 근교의 도시로 Harvard 대학이 소재해 있음.
* ***noblesse oblige*** (불어) nobility obligates. (양반 체면, 즉 높은 신분에 따르는 도덕상의 의무를 가르킴).
* **Mason and Dixon** Mason-Dixon line. 미국의 북부와 남부의 분계선으로 간주했던 Pennsylvania와 Maryland, Delaware 및 지금의 West Virginia의 경계선. 1763~67년에 영국인 Charles Mason과 Jeremiah Dixon에 의하여 부분적으로 측량되었으며 노예 제도를 폐지하기 전에는 자유주와 노예주의 분계선으로 간주되었음.
* **Maingault or Mortemar** 고대 귀족 가문의 이름들.

sitter-a-round, no holds barred and gouging discretionary.*

The shell was a speck now, the oars catching the sun in spaced glints, as if the hull were winking itself along. *Did you ever have a sister? No but they're all bitches. Did you ever have a sister? One minute she was. Bitches. Not bitch one minute she stood in the door* Dalton Ames. Dalton Ames. Dalton Shirts.* I thought all the time they were khaki, army issue khaki,* until I saw they were of heavy Chinese silk or finest flannel because they made his face so brown his eyes so blue. Dalton Ames. It just missed gentility. Theatrical fixture. Just papier-mache,* then touch. Oh. Asbestos.* Not quite bronze.* *But wont see him at the house.*

Caddy's a woman too, remember. She must do things for women's reasons, too.

Why wont you bring him to the house, Caddy? Why must you do like nigger women do in the pasture the ditches the dark woods hot hidden furious in the dark woods.

And after a while I had been hearing my watch

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* **no holds barred and gouging discretionary** 예외없이 (with absolutely no exception).
* **Dalton Shirts** 이당시 미국 남부 지방에서 유행했던 스타일의 셔츠.
* **khaki, army issue khaki** 미국 육군이 지급하는 카아키색 군복.
* **papier-mache** 풀먹인 딱딱한 종이. 걸쭉하게 이긴 종이에 아교·물·수지·기름 따위를 넣어서 만든 것으로 주로 종이 세공용으로 쓰임.
* **Abestos** 아베스토. 석면. (구리색 셔츠를 입은 Dalton Ames와 연관됨. "celluloid로 묘사되고 있는 Herbert Head와 비교하라).
* **Not quite bronze** 「전혀 구리로 만든 것이 아니야」. 여기서 Quentin은 Dalton Ames가 입고 있는 구리색 셔츠를 언젠가 극장 무대 뒤에서 본 무대도구와 연상하고 있음. 즉, 무대도구는 처음에는 구리로 만든 것처럼 보였으나, 가까이 다가가 보니 풀먹인 딱딱한 종이로 만든 것 같았고, 직접 손으로 만져보니 그것은 석면으로 만든 것으로 판명되었음.

for some time and I could feel the letters crackle through my coat, against the railing, and I leaned on the railing, watching my shadow, how I had tricked it. I moved along the rail, but my suit was dark too and I could wipe my hands, watching my shadow, how I had tricked it. I walked it into the shadow of the quai. Then I went east.*

Harvard my Harvard boy Harvard harvard That pimple-faced infant she met at the field-meet* with coloured ribbons. Skulking along the fence trying to whistle her out like a puppy.* Because they couldn't cajole him into the diningroom Mother believed he had some sort of spell he was going to cast on her when he got her alone. Yet any blackguard *He was lying beside the box under the window bellowing* that could drive up in a limousine with a flower in his buttonhole. *Harvard. Quentin this is Herbert. My Harvard boy. Herbert will be a big brother has already promised Jason a position in the bank.*

Hearty, celluloid like a drummer.* Face full of teeth white but not smiling. *I've heard of him up there.* All teeth but not smiling. *You going to drive?*

Get in Quentin.

You going to drive.

It's her car aren't you proud of your little sister owns first auto in town Herbert his present. Louis has been giving her lessons every morning didn't you

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* **Then I went east** Boston을 떠난 Quentin은 시(市) 동쪽에 위치해 있는 Charles River 쪽을 향해 가고 있음.
* **field-meet** field meeting (야외에서 개최하는 모임).
* **whistle her out like a puppy** 「그녀(캐디)를 마치 강아지처럼 휘파람을 불어서 불러내다」.
* **Hearty, celluloid like a drummer** 「석면」으로 묘사되고 있는 Dalton Ames와는 달리 Herbert Head는 「셀루로이드」로 묘사되고 있음.

get my letter Mr and Mrs Jason Richmond Compson announce the marriage of their daughter Candace to Mr Sydney Herbert Head on the twenty-fifth of April one thousand nine hundred and ten at Jefferson Mississippi.* At home after the first of August number Something Something Avenue South Bend* Indiana. Shreve said Aren't you even going to open it? *Three days. Times. Mr and Mrs Jason Richmond Compson* Young Lochinvar rode out of the west a little too soon,* didn't he?

I'm from the south. You're funny, aren't you.

O yes I knew it was somewhere in the country.

You're funny, aren't you. You ought to join the circus.

I did. That's how I ruined my eyes watering the elephant's fleas. *Three times* These country girls. You cant even tell about them, can you. Well, anyway Byron never had his wish,* thank God. *But not hit a man in glasses.* Aren't you even going to open it? *It lay on the table a candle burning at each corner upon the envelope tied in a soiled pink garter two artificial flowers. Not hit a man in glasses.*

Country people poor things they never saw an

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* **Mr and Mrs Jason Richmond Compson···at Jefferson Mississippi** Caddy의 결혼 청첩장 내용. Jefferson은 Faulkner가 창조한 상상의 군 Yoknapatawpha County의 군청 소재지로 Mississippi주 북부의 소도시 Oxford와 그 주변의 도시를 모델로 하고 있음.
* **South Bend** 미국 Indiana주 북부에 위치해 있는 도시.
* **Young Lochinvar rode out of the west a little too soon** Lochinvar는 Sir Walter Scott (1771~1832)가 지은 한 발라드의 주인공으로 자기 애인이 다른 남자와 결혼식을 올리기 직전에 그녀를 말에 태워 구출함.
* **Byron never had his wish** 영국의 낭만파 시인 Lord Byron (1788~24)은 그의 *Don Juan*에서 "I wish···That womankind had but one rosy mouth To kiss them all at once from North to South" (Canto VI, Verse 27)라고 노래하고 있음.

auto before lots of them honk the horn Candace so *She wouldn't look at me* they'll get out of the way *wouldn't look at me* your father wouldn't like it if you were to injure one of them I'll declare your father will simply have to get an auto now I'm almost sorry you brought it down Herbert I've enjoyed it so much of course there's the carriage but so often when I'd like to go out Mr Compson has the darkies* doing something it would be worth my head to interrupt he insists that Roskus is at my call all the time but I know what that means I know how often people make promises just to satisfy their consciences are you going to treat my little baby girl that way Herbert but I know you wont Herbert has spoiled us all to death Quentin did I write you that he is going to take Jason into his bank when Jason finishes high school Jason will make a splendid banker he is the only one of my children with any practical sense you can thank me for that he takes after my people* the others are all Compson *Jason furnished the flour.** *They made kites on the back porch* and sold them for a nickle a piece, he and the Patterson boy. Jason was treasurer.*

There was no nigger in this street car, and the hats unbleached as yet flowing past under the window. Going to Harvard. We have sold Benjy's *He lay on the*

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* **darkies** 흑인, 검둥이. "Negro"나 "nigger"와 같은 뜻이지만 애정이 담긴 표현으로 주로 백인 주인에 의하여 사용됨.
* **he takes after my people** 「제이슨은 우리 친정집 식구 (Bascomb 집안)를 닮았다」.
* ***Jason furnished the flour*** 「제이슨이 가족을 부양했다」. "furnish the flour"는 「생계를 마련하다」의 뜻으로 "keep the flour barrel full"과 비슷한 표현.
* ***back porch*** 주로 작업장으로 사용되는 건물 뒷편에 위치해 있는 현관. ("front porch"와 비교해 보라).

ground under the window, bellowing. We have sold Benjy's pasture so that Quentin may go to Harvard a brother to you. Your little brother.

You should have a car it's done you no end of good* dont you think so Quentin I call him Quentin at once you see I have heard so much about him from Candace.

Why shouldn't you I want my boys to be more than friends yes Candace and Quentin more than friends *Father I have committed* what a pity you had no brother or sister *No sister no sister had no sister* Dont ask Quentin he and Mr Compson both feel a little insulted when I am strong enough to come down to the table I am going on nerve now* I'll pay for it after it's all over and you have taken my little daughter away from me *My little sister had no. If I could say Mother. Mother*

Unless I do what I am tempted to and take you instead I dont think Mr Compson could overtake the car.

Ah Herbert Candace do you hear that *She wouldn't look at me soft stubborn jaw-angle not back-looking* You needn't be jealous though it's just an old woman he's flattering a grown married daughter I cant believe it.

Nonsense you look like a girl you are lots younger than Candace colour in your cheeks like a girl *A face reproachful tearful an odour of camphor** *and of*

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* **it's done you no end of good** 「자동차가 있으면 얼마나 편한지 모른다」. "no end of"은「한없는」혹은「무척 많은」의 뜻.

* **I am going on nerve now** 「난 지금 기운을 내고 있어」.

* ***an odour of camphor*** 장뇌(樟腦) 냄새. 장뇌는 "smelling salts"와 마찬가지로 주로 정신들게 하는 약으로 쓰임.

tears a voice weeping steadily and softly beyond the twilit door the twilight-coloured smell of honeysuckle Bringing empty trunks down the attic stairs they sounded like coffins French Lick* Found not death at the salt lick**

Hats not unbleached and not hats. In three years I can not wear a hat. I could not. Was. Will there be hats then since I was not and not Harvard then. Where the best of thought Father said clings like dead ivy vines upon old dead brick* Not Harvard then. Not to me, anyway. Again. Sadder than was. Again. Saddest of all. Again.

Spoade had a shirt on; then it must be. When I can see my shadow again if not careful that I tricked into the water shall tread again upon my impervious shadow. But no sister. I wouldn't have done it. *I wont have my daughter spied on* I wouldn't have.

How can I control any of them when you have always taught them to have no respect for me and my wishes I know you look down on my people but is that any reason for teaching my children my own children I suffered for to have no respect Trampling my shadow's bones into the concrete with hard heels and then I was hearing the watch, and I touched the letters through my coat.

I will not have my daughter spied on by you or

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* ***honeysuckle*** 인동 덩굴. 관모양의 하얀 꽃이 피고 봄에 짙은 향기를 풍기는 이 식물은 미국의 남부 지방에서 주로 많이 자라고 있음.

* ***French Lick*** 미국 Indiana주에 있는 도시 이름.

* ***salt lick*** 함염지. 含塩地. 동물이 소금을 핥으러 가는 곳. 바로 위의 "French Lick"와 rime을 이루고 있음에 주의할 것.

* **dead ivy vines upon old dead brick** 「오래되고 낡은 벽돌 위에 덮여 있는 죽은 담쟁이 덩굴」. "Ivy League"라고 하면 Harvard나 Yale과 같이 오랜 전통을 가진 미국 동부의 유서깊은 대학들을 가르킴.

Quentin or anybody no matter what you think she has done

At least you agree there is reason for having her watched

I wouldn't have I wouldn't have. *I know you wouldn't I didn't mean to speak so sharply but women have no respect for each other for themselves*

But why did she The chimes began as I stepped on my shadow, but it was the quarter hour* The Deacon wasn't in sight anywhere. *think I would have could have*

She didn't mean that that's the way women do things its because she loves Caddy

The street lamps would go down the hill then rise toward town I walked upon the belly of my shadow. I could extend my hand beyond it. *feeling Father behind me beyond the rasping darkness of summer and August the street lamps* Father and I protect women from one another from themselves our women *Women are like that they dont acquire knowledge of people we are for that they are just born with a practical fertility of suspicion that makes a crop* every so often and usually right they have an affinity for evil for supplying whatever the evil lacks in itself for drawing it about them instinctively as you do bedclothing in slumber fertilising the mind for it until the evil has served its purpose whether it ever existed or no* He was coming along between a couple of

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* **quarter hour** 15분 간격의 시간. 15분점 혹은 45분점. "half hour"나 "the hour"와 비교해 보라.

* ***make a crop*** 농작물을 재배하여 추수하다. 재배로부터 추수에 이르기까지의 전과정을 가르킴.

freshmen. He hadn't quite recovered from the parade, for he gave me a salute, a very superior-officerish kind.*

"I want to see you a minute," I said, stopping.

"See me? All right. See you again, fellows," he said, stopping and turning back; "glad to have chatted with you." That was the Deacon, all over. Talk about your natural psychologists. They said he hadn't missed a train at the beginning of school in forty years, and that he could pick out a Southerner* with one glance. He never missed, and once he had heard you speak, he could name your state.* He had a regular uniform he met trains in, a sort of Uncle Tom's cabin outfit,* patches and all.

"Yes, suh. Right dis way, young marster,* hyer we is,*" taking your bags. "Hyer, boy, come hyer and git dese grips.*" Whereupon a moving mountain of luggage would edge up, revealing a white boy of about fifteen, and the Deacon would hang another bag on him somehow and drive him off. "Now, den, dont you drap hit.* Yes, suh, young marster, jes* give

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* **he gave me a salute, a very superior-officerish kind** 「그는 나에게 정말 고급 장교들이 하는 식의 경례를 붙였다」.
* **Southerner** 미국 남부인: 미국 남부 여러 주에 살고 있는 주민들.
* **once he had···name your state** 「상대방이 말하는 것을 한번만 들으면 그는 곧 (남부의) 어느 주 출신인지를 금방 알아 맞출 수 있다」.
* **Uncle Tom's cabin outfit** 가난한 흑인 노예들이 입고 있는 누더기 옷차림. *Uncle Tom's Cabin* (1852년)은 Harriet Beecher Stowe (1811~96)가 쓴 소설로 흑인 해방운동에 크게 기여하였음.
* **young marster** young master. (흑인 하인이 백인 주인의 아들을 부를 때 사용하는 표현. "ole marster"와 비교하라).
* **hyer we is** here we are (자, 다 왔읍죠).
* **git dese grips** get these grips. ("grip"은 여행용 손가방).
* **drap hit** drop it.
* **jes** just. (때로는 "des"로도 사용됨).

de old nigger* yo* room number, and hit'll be done got cold dar* when you arrives."

From then on until he had you completely subjugated he was always in or out of your room, ubiquitous and garrulous, though his manner gradually moved northward* as his raiment improved, until at last when he had bled you until you began to learn better he was calling you Quentin or whatever, and when you saw him next he'd be wearing a cast-off Brooks suit* and a hat with a Princeton club* I forget which band that someone had given him and which he was pleasantly and unshakably convinced was a part of Abe Lincoln's military sash*. Someone spread the story years ago, when he first appeared around college from wherever he came from, that he was a graduate of the divinity school. And when he came to understand what it meant he was so taken with it that he began to retail the story himself, until at last he must come to believe he really had. Anyway he related long pointless anecdotes of his undergraduate days, speaking familiarly of dead and departed professors by their first names, usually incorrect ones. But he had been guide mentor and

* **de old nigger** the old nigger. Deacon은 자신을 "nigger"라고 부르고 있는데 주의하라.
* **yo** your.
* **hit'll be done got cold dar** 「짐은 벌써 거기에 도착되어 있을 겁니다」. "it will have already gotten cold there"의 뜻.
* **his manner gradually moved northward** 「그의 태도가 점점 북부 사람을 닮아 갔다」. 즉, 남부 흑인과는 달리 버릇없거나 주제넘게 행동한다는 뜻.
* **cast-off Brooks suit** 남이 입다 버린 Brooks 의류상에서 구입한 옷. "Brooks"는 "Brooks Brothers"의 준말로 고급 의류를 취급하는 옷가게 이름.
* **a hat with a Princeton clup** Princeton 대학의 클럽 기장이 붙어 있는 모자. 클럽의 마아크는 주로 모자에 달고 다님.
* **Abe Lincoln's military sash** 미국의 16대 대통령 Abraham Lincoln (1809 ~ 65)이 차던 군대 현장(懸章).

friend to unnumbered crops of innocent and lonely freshmen, and I suppose that with all his petty chicanery and hypocrisy he stank no higher in heaven's nostrils than any other.*

"Haven't seen you in three-four* days," he said, staring at me from his still military aura. "You been sick?"

"No. I've been all right. Working, I reckon. I've seen you, though."

"Yes?"

"In the parade the other day."

"Oh, that. Yes, I was there. I dont care nothing about that sort of thing, you understand, but the boys likes to have me with them, the vet'runs* does. Ladies wants all the old vet'runs to turn out, you know. So I has to oblige them."

"And on that Wop holiday* too," I said. "You were obliging the W. C. T. U.* then, I reckon."

"That? I was doing that for my son-in-law. He aims to get a job on the city forces. Street cleaner. I tells him all he wants is a broom to sleep on. You saw me, did you?"

"Both times. Yes."

"I mean, in uniform. How'd I look?"

"You looked fine. You looked better than any of

---

* **with all his petty chicanery and hypocrisy···any other** 「비록 사소한 속임수와 위선을 자행했다 하더라도 그는 다른 어떤 사람 보다 하나님의 비위를 더 많이 상하게 하지는 않았다」. "stink in one's nostrils"는 「(코를 들 수 없을 만큼) 냄새가 고약하다」 혹은 「악취가 풍기다」의 뜻.

* **three-four** three or four.

* **vet'runs** veterans (제대군인, 재향군인).

* **Wop holiday** 이태리인의 축제일. "wop"은 이태리 사람을 경멸하여 부르는 말.

* **W.C.T.U.** Woman's Christian Temperance Union (기독 여성 금주 협회)의 약자.

them. They ought to make you a general, Deacon."

He touched my arm, lightly, his hand that worn, gentle quality of niggers' hands. "Listen. This aint for outside talking* I dont mind telling you because you and me's the same folks, come long and short.*" He leaned a little to me, speaking rapidly, his eyes not looking at me. "I've got strings out, right now. Wait till next year. Just wait. Then see where I'm marching. I wont need to tell you how I'm fixing it; I say, just wait and see, my boy." He looked at me now and clapped me lightly on the shoulder and rocked back on his heels, nodding at me. "Yes, sir. I didnt turn Democrat three years ago for nothing.* My son-in-law on the city; me — Yes, sir. If just turning Democrat'll make that son of a bitch* go to work. . . . And me: just you stand on that corner yonder a year from two days ago,* and see."

"I hope so. You deserve it, Deacon. And while I think about it — " I took the letter from my pocket. "Take this around to my room tomorrow and give it to Shreve. He'll have something for you. But not till tomorrow, mind."

He took the letter and examined it. "It's sealed up."

"Yes. And it's written inside, Not good until tomorrow."

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* **outside talking** (남이 듣는) 밖에서 해도 좋은 이야기.
* **come long and short** 좌우간, 어쨌든.
* **I didnt turn Democrat three years ago for nothing** 「내가 공연히 3년 전에 민주당으로 전향한 것이 아니거든요」. "Democrat"은 미국의 양대 정당 중의 하나인 "Democratic Party"의 당원. 다른 정당은 "Republican Party" 임.
* **that son of a bitch** 여기서는 Deacon의 사위를 가르킴.
* **just you stand…two days ago** Deacon의 기억이 정확하다면 Quentin은 Harvard 대학에 도착한지 1년 이틀이 되는 셈임.

"H'm," he said. He looked at the envelope, his mouth pursed. "Something for me, you say?"

"Yes. A present I'm making you."

He was looking at me now, the envelope white in his black hand, in the sun. His eyes were soft and irisless and brown, and suddenly I saw Roskus watching me from behind all his whitefolks' claptrap of uniforms and politics and Harvard manner,* diffident, secret, inarticulate and sad. "You aint playing a joke on the old nigger, is you?"

"You know I'm not. Did any Southerner ever play a joke on you?"

"You're right. They're fine folks. But you cant live with them.*"

"Did you ever try?" I said. But Roskus was gone. Once more he was that self he had long since taught himself to wear in the world's eye, pompous, spurious, not quite gross.

"I'll confer*to your wishes, my boy."

"Not until tomorrow, remember."

"Sure," he said; "understood, my boy. Well—"

"I hope—" I said. He looked down at me, benignant, profound. Suddenly I held out my hand and we shook, he gravely, from the pompous height of his municipal and military dream. "You're a good fellow, Deacon. I hope. . . . You've helped a lot of young fellows, here and there."

---

* **behind all his whitefolks' claptrap … Harvard manner** 「백인들의 인기를 끌기 위한 그의 모든 제복과 정치 얘기와 하아버드식의 태도 뒤에는」. "claptrap"은 인기를 끌기 위한 말·수단·술책 따위.

* **But you cant live with them** 이것은 Deacon을 비롯한 대부분의 흑인들이 보여주고 있는 남부 백인들에 대한 일반적인 태도임.

* **confer** "defer"를 잘못 사용한 말.

"I've tried to treat all folks right," he said. "I draw no petty social lines.* A man to me is a man, wherever I find him."

"I hope you'll always find as many friends as you've made."

"Young fellows. I get along with them. They dont forget me, neither," he said, waving the envelope. He put it into his pocket and buttoned his coat. "Yes, sir," he said, "I've had good friends."

The chimes began again, the half hour.* I stood in the belly of my shadow and listened to the strokes spaced and tranquil along the sunlight, among the thin, still little leaves. Spaced and peaceful and serene, with that quality of autumn always in bells even in the month of brides.* *Lying on the ground under the window bellowing* He took one look at her and knew. Out of the mouths of babes.* *The street lamps* The chimes ceased. I went back to the post-office, treading my shadow into pavement. *go down the hill then they rise toward town like lanterns hung one above another on a wall.* Father said because she loves Caddy she loves people through their shortcomings. Uncle Maury straddling his legs before the fire must remove one hand long enough to drink Christmas.* Jason ran on, his hands in his

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* **I draw no petty social lines** 「나는 시시한 사회적 신분을 가지고 사람을 구별하지 않읍죠」.
* **half hour** 30분. "quarter hour"와 비교해 보라.
* **month of brides** 신부의 달, 즉 6월.
* **Out of the mouths of babes** 구약성경 시편 8: 2 (Out of the mouth of babes and sucklings hast thou ordained strength because of thine enemies, that thou mightest still the enemy and the avenger)을 참고하라.
* **drinks Christmas** 크리스마스 축배를 들다.

pockets fell down and lay there like a trussed fowl until Versh set him up. *Whyn't you keep them hands outen* your pockets when you running you could stand up then* Rolling his head in the cradle rolling it flat across the back. Caddy told Jason Versh said that the reason Uncle Maury didn't work was that he used to roll his head in the cradle when he was little.

Shreve was coming up the walk, shambling, fatly earnest, his glasses glinting beneath the running leaves like little pools.

"I gave Deacon a note for some things. I may not be in this afternoon, so dont you let him have anything until tomorrow, will you?"

"All right." He looked at me. "Say, what're you doing today, anyhow? All dressed up and mooning around like the prologue to a suttee. Did you go to Psychology this morning?"

"I'm not doing anything. Not until tomorrow, now."

"What's that you got there?"

"Nothing. Pair of shoes I had half-soled. Not until tomorrow, you hear?

"Sure. All right. Oh, by the way, did you get a letter off the table this morning?"

"No."

"It's there. From Semiramis. Chauffeur brought

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* ***outen*** out of.
* **suttee** 아내의 순사(殉死). 인도에서 남편이 먼저 죽은 경우 아내가 남편의 시체와 함께 타 죽는 풍습.
* **Psychology** 심리학 과목.
* **Semiramis** (그리스 전설) Babylon을 창건한 Assyria의 아름답고 현명한 여왕. 왕으로 하여금 자신을 5일 동안 왕비가 되도록 만든 다음 그를 죽이고 대신 권좌에 앉음.

it before ten o'clock."

"All right. I'll get it. Wonder what she wants now."

"Another band recital, I guess. Tumpty ta ta Gerald blah. 'A little louder on the drum, Quentin.' God, I'm glad I'm not a gentleman." He went on, nursing a book, a little shapeless, fatly intent. *The street lamps* do you think so because one of our forefathers was a governor and three were generals and Mother's weren't

any live man is better than any dead man but no live or dead man is very much better than any other live or dead man *Done* in Mother's mind though. Finished. Finished. Then we were all poisoned* you are confusing sin and morality women dont do that your Mother is thinking of morality whether it be sin or not has not occurred to her

Jason I must go away you keep the others I'll take Jason and go where nobody knows us so he'll have a chance to grow up and forget all this the others dont love me they have never loved anything with that streak of Compson selfishness and false pride Jason was the only one my heart went out to without dread

nonsense Jason is all right I was thinking that as soon as you feel better you and Caddy might go up to French Lick*

and leave Jason here with nobody but you and the darkies

she will forget him then all the talk will die away

---

* ***Done*** 끝났다, 끝장이다 (finished; through).

* **French Lick** 미국 Indiana주에 있는 유원지.

*found not death at the salt licks**

maybe I could find a husband for her *not death at the salt licks*

The car came up and stopped. The bells were still ringing the half hour. I got on and it went on again, blotting the half hour. No: the three quarters. Then it would be ten minutes anyway. To leave Harvard *your Mother's dream for sold Benjy's pasture for*

what have I done to have been given children like these Benjamin was punishment enough and now for her to have no more regard for me her own mother I've suffered for her dreamed and planned and sacrificed I went down into the valley* yet never since she opened her eyes has she given me one unselfish thought at times I look at her I wonder if she can be my child except Jason he has never given me one moment's sorrow since I first held him in my arms I knew then that he was to be my joy and my salvation I thought that Benjamin was punishment enough for any sins I have committed I thought he was my punishment for putting aside my pride and marrying a man who held himself above me I dont complain I loved him above ail of them because of it because my duty though Jason pulling at my heart all the while but I see now that I have not suffered enough I see now that I must pay for your sins as well as mine what have you done what sins have your high and mighty people visited upon me but you'll take up for them you always have found excuses for your

---

* ***salt licks*** 농물이 소금을 핥으러 가는 곳.

* **I went down into the valley** 「나는 (죽음의) 골짜기에 내려갔다」. 아이를 분만할 때 겪는 위험을 언급하는 이 표현은 시편 23 : 4에 잘 나타나 있음.

own blood only Jason can do wrong because he is more Bascomb than Compson* while your own daughter my little daughter my baby girl she is she is no better than that when I was a girl I was unfortunate I was only a Bascomb I was taught that there is no halfway ground that a woman is either a lady or not* but I never dreamed when I held her in my arms that any daughter of mine could let herself dont you know I can look at her eyes and tell you may think she'd tell you but she doesn't tell things she is secretive you dont know her I know things she's done that I'd die before I'd have you know that's it go on criticise Jason accuse me of setting him to watch her* as if it were a crime while your own daughter can I know you dont love him that you wish to believe faults against him you never have yes ridicule him as you always have Maury you cannot hurt me any more than your children already have and then I'll be gone and Jason with no one to love him shield him from this I look at him every day dreading to see this Compson blood beginning to show in him at last with his sister slipping out to see what do you call it then have you ever laid eyes on him will you even let me try to find out who he is it's not for myself I couldn't bear to see him it's for your sake to protect you but who can fight against bad blood you wont let me try we are to sit back with our hands folded

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* **he is more Bascomb than Compson** 「제이슨은 캄슨 집안의 기질을 닮기보다는 배스콤 집안의 기질을 더 많이 닮았다」.

* **there is ··· a lady or not** 대부분의 남부 귀족부인들과 마찬가지로 Mrs. Compson 역시 사회계급에 대하여 절대적인 가치 기준을 갖고 있음.

* **of setting him to watch her** 「제이슨을 시켜서 그녀(캐디)를 망보도록 한 것에 대하여」.

while she not only drags your name in the dirt* but corrupts the very air your children breathe Jason you must let me go away I cannot stand it let me have Jason and you keep the others they're not my flesh and blood* like he is strangers nothing of mine and I am afraid of them I can take Jason and go where we are not known I'll go down on my knees and pray for the absolution of my sins that he may escape this curse try to forget that the others ever were

If that was the three quarters, not over ten minutes now. One car had just left, and people were already waiting for the next one. I asked, but he didn't know whether another one would leave before noon or not because you'd think that interurbans.* So the first one was another trolley. I got on. You can feel noon. I wonder if even miners in the bowels of the earth.* That's why whistles: because people that sweat, and if just far enough from sweat you wont hear whistles and in eight minutes you should be that far from sweat in Boston. Father said a man is the sum of his misfortunes. One day you'd think misfortune would get tired, but then time is your misfortune Father said. A gull on an invisible wire attached through space dragged. You carry the symbol of your frustration into eternity. Then the wings are bigger Father said only who can play a harp.

I could hear my watch whenever the car stopped,

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* **she not only drags your name in the dirt** 「그애는 당신의 이름을 더럽힐 뿐만 아니라 (다른 아이들이 들여마시는 바로 그 공기까지 더럽히고 있다)」.
* **flesh and blood** 혈육, 육친.
* **interurbans** 도시와 도시 사이를 왕래하는 철도·전차·버스 등의 교통 수단.
* **bowels of the earth** 깊은 땅속의 내부.

but not often they were already eating *Who would play a* Eating the business of eating inside of you space too space and time confused Stomach saying noon brain saying eat oclock* All right I wonder what time it is what of it. People were getting out. The trolley didn't stop so often now, emptied by eating.

Then it was past. I got off and stood in my shadow and after a while a car came along and I got on and went back to the interurban station. There was a car ready to leave, and I found a seat next the window and it started and I watched it sort of frazzle out into slack tide flats, and then trees. Now and then I saw the river and I thought how nice it would be for them down at New London if the weather and Gerald's shell*going solemnly up the glinting forenoon and I wondered what the old woman would be wanting now, sending me a note before ten oclock in the morning. What picture of Gerald I to be one of the *Dalton Ames oh asbestos Quentin has shot* background. Something with girls in it. Women do have *always his voice above the gabble voice that breathed** an affinity for evil, for believing that no woman is to be trusted, but that some men are too innocent to protect themselves. Plain girls. Remote cousins and family friends whom mere acquaintanceship invested with a sort of blood obligation*noblesse oblige. And

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* **eat oclock** 식사 시간 (eating time).
* **shell** (조정 경기 용의) 경(輕) 보우트.
* ***voice that breathed*** 감독교회의 결혼 축가의 한 귀절. 여기서 결혼 축가에 언급된 「목소리」는 Caddy의 결혼 전날밤 Herbert Head가 1층에서 지껄여대는 「목소리」와 관련되어 있음.
* **blood obligation** 명문(名門)의 사람들에게 부여되는 도덕상의 의무. 바로 그 다음의 "noblesse oblige"와 비슷한 뜻.

she sitting there telling us before their faces what a shame it was that Gerald should have all the family looks* because a man didn't need it, was better off without it but without it a girl was simply lost. Telling us about Gerald's women in a *Quentin has shot Herbert he shot his voice through the floor of Caddy's room** tone of smug approbation. "When he was seventeen I said to him one day 'What a shame that you should have a mouth like that it should be on a girls face' and can you imagine *the curtains leaning in on the twilight upon the odour of the apple tree her head against the twilight her arms behind her head kimono-winged the voice that breathed o'er eden clothes upon the bed by the nose seen above the apple* what he said? just seventeen, mind. 'Mother' he said 'it often is.'" And him sitting there in attitudes regal watching two or three of them through his eyelashes. They gushed like swallows swooping his eyelashes. Shreve said he always had *Are you going to look after Benjy and Father*

The less you say about Benjy and Father the better when have you ever considered them Caddy

Promise

*You needn't worry about them you're getting out in good shape**

Promise I'm sick you'll have to promise wondered who invented that joke but then he always had con-

* **family looks** 잘 생긴 용모 (handsome looks).

* ***Quentin has shot··· Caddy's room*** Caddy의 결혼 전날밤 Quentin은 Caddy와 함께 이층에 있는 그녀의 방에서 마지막 이야기를 나누고 있는데 일층 응접실에서 떠들어 대고 있는 Head의 목소리가 들려오고 있음.

* ***you're getting out in good shape*** 「너는 지금 보기좋은 꼴로 집을 나가고 있군」. 반어적인 표현으로 Caddy가 임신한 상태로 시집가는 것을 언급하고 있음.

sidered Mrs Bland a remarkably preserved woman* he said she was grooming Gerald to seduce a duchess sometime. She called Shreve that fat Canadian youth twice she arranged a new room-mate for me without consulting me at all, once for me to move out, once for*

He opened the door in the twilight. His face looked like a pumpkin pie.

"Well, I'll say a fond farewell. Cruel fate may part us, but I will never love another. Never."

"What are you talking about?"

"I'm talking about cruel fate in eight yards of apricot silk and more metal pound for pound than a galley slave and the sole owner and proprietor of the unchallenged peripatetic john of the late Confederacy*." Then he told me how she had gone to the proctor* to have him moved out and how the proctor had revealed enough low stubbornness to insist on consulting Shreve first. Then she suggested that he send for Shreve right off and do it, and he wouldnt do that, so after that she was hardly civil to Shreve. "I make it a point never to speak harshly of females," Shreve said, "but that woman has got more ways like a bitch than any lady in these sovereign states and dominions*." and now Letter on the table

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* **a remarkably preserved woman** 「아직도 용모가 시들지 않은 여사」 혹은 「아직도 굉장히 젊은 여자」.
* **once for me to move out, once for** 「한번은 나더러 기숙사를 옮기도록, 다른 한번은 (쉬리이브더러 기숙사를 옮기도록)」.
* **the unchallenged peripatetic john of the late Confederacy** 「맞서 싸울 상대가 없어 이리저리 돌아다니는 남군의 병사」. "Confederacy"는 미국 남북전쟁 당시의 남부동맹. 이 당시 연방군, 즉 북군은 "Union"이라고 함.
* **proctor** 대학의 학생감. 주로 규율을 책임맡고 있음.
* **these sovereign states and dominions** 「이 독립적인 주(州)와 영토」. 즉, 미합중국을 가르킴.

by hand, command orchid scented coloured If she knew I had passed almost beneath the window knowing it there without My dear Madam I have not yet had an opportunity of receiving your communication but I beg in advance to be excused today or yesterday and tomorrow or when As I remember that the next one is to be how Gerald throws his nigger downstairs and how the nigger plead to be allowed to matriculate in the divinity school to be near marster marse gerald* and How he ran all the way to the station beside the carriage with tears in his eyes when marse gerald rid away I will wait until the day for the one about the sawmill husband came to the kitchen door with a shotgun* Gerald went down and bit the gun in two and handed it back and wiped his hands on a silk handkerchief threw the handkerchief in the stove I've only heard that one twice

shot him through the I saw you come in here so I watched my chance and came along thought we might get acquainted have a cigar

Thanks I dont smoke

No things must have changed up there* since my day mind if I light up

Help yourself

Thanks I've heard a lot I guess your mother wont mind if I put the match behind the screen will she a lot about you Candace talked about you all the

---

* **marster marse gerald** master Gerald. ("marster"를 두번이나 반복하여 사용하기 때문에 문법적으로는 불가능하지만, Gerald의 흑인 하인이 보여주는 굴종이나 충성심을 강조하기 위한 표현으로 생각할 수 있음).

* **the sawmill husband…a shortgun** Gerald가 고향 Kentucky주에 있을 때 어느 흑인 노동자의 아내와 정사 관계를 갖고 있었던 사실을 언급하고 있음.

* **up there** up in Cambridge의 뜻. Cambridge는 Boston 근교에 있는 도시로 Harvard 대학의 소재지.

time up there at the Licks* I got pretty jealous I says to myself who is this Quentin anyway I must see what this animal looks like because I was hit pretty hard see soon as* I saw the little girl I dont mind telling you it never occurred to me it was her brother she kept talking about she couldnt have talked about you any more if you'd been the only man in the world husband wouldnt have been in it you wont change your mind and have a smoke

I dont smoke

In that case I wont insist even though it is a pretty fair weed* cost me twenty-five bucks a hundred wholesale* friend in Havana* yes I guess there are lots of changes up there I keep promising myself a visit but I never get around to it been hitting the ball now for ten years* I cant get away from the bank during school fellow's habits change things that seem important to an undergraduate you know tell me about things up there

I'm not going to tell Father and Mother if that's what you are getting at

Not going to tell not going to oh that that's what you are talking about is it you understand that I dont give a damn whether you tell or not* understand

---

* **Licks** French Licks.
* **soon as** as soon as.
* **pretty fair weed** 「꽤 품질이 좋은 담배」.
* **twenty-five bucks a hundred wholesale** 「도매 가격으로 100개에 25달러」. "buck"은 "dollar"의 속어.
* **Havana** Cuba의 수도. 품질좋은 담배의 생산지로 유명함.
* **been hitting the ball now for ten years** 「10년 동안 바쁘게 일만 하였다」. 문장 앞에 "I have"를 보충해 볼 것.
* **I don't give a damn whether you tell or not** 「난 네가 (너의 부모에게) 이야기하건 안 하건 조금도 아랑곳하지 않아」. Herbert는 Quentin에게 시험 중 부정 행위가 적발되어 Harvard 대학을 퇴학당한 사실을 언급하고 있음.

that a thing like that unfortunate but no police crime* I wasn't the first or the last*I was just unlucky you might have been luckier

You lie

Keep your shirt on*I'm not trying to make you tell anything you dont want to meant no offense of course a young fellow like you would consider a thing of that sort a lot more serious than you will in five years

I dont know but one way to consider cheating I dont think I'm likely to learn different at Harvard

We're better than a play you must have made the Dramat* well you're right no need to tell them we'll let bygones be bygones*eh no reason why you and I should let a little thing like that come between us I like you Quentin I like your appearance you dont look like these other hicks*I'm glad we're going to hit it off like this I've promised your mother to do something for Jason but I would like to give you a hand too Jason would be just as well off here but there's no future in a hole like this* for a young fellow like you

Thanks you'd better stick to Jason he'd suit you better than I would

I'm sorry about that business but a kid like I was then I never had a mother like yours to teach me the

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* **I wasn't the first or the last** 「시험 중 부정 행위를 한 사람이 어찌 나 뿐이겠는가」.
* **police crime** 경찰에 체포될 만한 종류의 범죄.
* **Keep your shirt on** 「화내지 마라」 혹은 「진정해」.
* **Dramat** 학생 연극부.
* **let bygones be bygones** 「과거의 일은 과거의 일로 돌려 버려라」 혹은 「과거지사는 묻지 말자」.
* **hicks** 시골뜨기, 촌뜨기.
* **a hole like this** 「(제퍼슨과 같은) 이런 촌 구석」.

finer points it would just hurt her unnecessarily to know it yes you're right no need to that includes Candace of course

I said Mother and Father

Look here take a look at me how long do you think you'd last with me

I wont have to last long if you learned to fight up at school too try and see how long I would

You damned little* what do you think you're getting at

Try and see

My God the cigar what would your mother say if she found a blister on her mantel just in time too look here Quentin we're about to do something we'll both regret I like you liked you as soon as I saw you I says he must be a damned good fellow whoever he is or Candace wouldnt be so keen on* him listen I've been out in the world now for ten years things dont matter so much then you'll find that out let's you and I get together on this thing sons of old Harvard* and all I guess I wouldnt know the place now best place for a young fellow in the world I'm going to send my sons there give them a better chance than I had wait dont go yet let's discuss this thing a young man gets these ideas and I'm all for them does him good while he's in school forms his character good for tradition the school but when he gets out into the world he'll have to get his the best way he can because he'll find that everybody else is

---

* **You damned little** Herbert Head는 Quentin에게 "You damned little son of a bitch"라고 말하려다가 중단함.
* **keen on** ~에게 열중해 있다, 반해 있다.
* **sons of old Harvard** 「유서깊은 하아버드 대학의 선아들」.

doing the same thing and be damned to here let's shake hands and let bygones be bygones for your mother's sake remember her health* come on give me your hand here look at it it's just out of convent look not a blemish not even been creased* yet see here

To hell with your money*

No no come on I belong to the family now see I know how it is with a young fellow he has lots of private affairs it's always pretty hard to get the old man to stump up* for I know havent I been there and not so long ago either but now I'm getting married and all specially up there come on dont be a fool listen when we get a chance for a real talk I want to tell you about a little widow over in town

I've heard that too keep your damned money

Call it a loan then just shut your eyes a minute and you'll be fifty*

Keep your hands off of me you'd better get that cigar off the mantel

Tell and be damned then see what it gets you if you were not a damned fool you'd have seen that

---

* **remember her health** Head는 여기서 Mrs. Compson의 신상이 그렇지 않아도 좋지 않은데 자신의 비행을 이야기하여 상심시킬 필요가 없다고 Quentin을 설득시키고 있음.

* **it's just out of convent look ··· been creased** Head는 Quentin에게 아직도 구겨지지 않은 깨끗한 새 돈을 내밀며 유혹하고 있음. "out of convent look"은 「수녀원에서 갓 나온듯한 (티 하나없이 깨끗한) 모습」을 뜻함.

* **To hell with your money** 「더러운 돈 집어치워라!」.

* **it's always pretty hard to get the old man to stump up** 「영감보고 돈을 지불하도록 하기란 언제나 여간 어려운 일이 아니거든」. "old man"은 「아버지·남편·상사」 등을 가르켜 부르는 표현.

* **just shut your eyes a minute and you'll be fifty** 「잠깐 눈을 감아줘, 그러면 곧 나이 오십이 될테니」. Quentin이 아직 혈기왕성한 청년이기 때문에 그런 일 가지고 심각하게 생각하고 있다는 뜻.

I've got them too tight for any half-baked Galahad of a brother* your mother's told me about your sort with your head swelled up come in oh come in dear Quentin and I were just getting acquainted talking about Harvard did you want me cant stay away from the old man can she

Go out a minute Herbert I want to talk to Quentin

Come in come in let's all have a gabfest* and get acquainted I was just telling Quentin

Go on Herbert go out a while

Well all right then I suppose you and bubber* do want to see one another once more eh

You'd better take that cigar off the mantel

Right as usual my boy then I'll toddle along let them order you around while they can Quentin after day after tomorrow it'll be pretty please to the old man wont it dear give us a kiss honey

Oh stop that save that for day after tomorrow

I'll want interest then dont let Quentin do anything he cant finish oh by the way did I tell Quentin the story about the man's parrot and what happened to it a sad story remind me of that think of it yourself ta-ta see you in the funnypaper*

Well

Well

---

* **any half-baked Galahad of a brother** 「아직 설구어진 (미숙한) 갤러해드 같은 남동생」. Galahad는 Arthur왕 전설에 등장하는 원탁 (Round Table)의 기사 중의 한 사람으로 가장 순결한 사람. 그는 순결하였기 때문에 성배 (Holy Grail)를 볼 수 있었음.
* **let's all have a gabfest** 「자, 우리 모두 잡담이나 하자」. "gabfest"는 「긴 잡담」이나 「잡담을 하는 모임」을 뜻함.
* **bubber** brother. (주로 유아어로 많이 쓰임).
* **see you in the funnypaper** 「자, 또 만나」. "I'll be seeing you"의 뜻.

What are you up to now

Nothing

You're meddling in my business again didn't you get enough of that last summer

Caddy you've got fever *You're sick how are you sick*

I'm just sick. I cant ask.

Shot his voice through the

Not that blackguard Caddy

Now and then the river glinted beyond things in sort of swooping glints, across noon and after. Well after now, though we had passed where he* was still pulling upstream majestical in the face of god gods. Better. Gods. God would be canaille too in Boston in Massachusetts.* Or maybe just not a husband. The wet oars winking him along in bright winks and female palms. Adulant. Adulant if not a husband he'd ignore God. *That blackguard, Caddy* The river glinted away beyond a swooping curve.

I'm sick you'll have to promise

Sick how are you sick

I'm just sick I cant ask anybody yet promise you will

If they neèd any looking after it's because of you how are you sick Under the window we could hear the car leaving for the station, the 8:10 train. To bring back cousins. Heads. Increasing himself head by head but not barbers. Manicure girls. We had a

---

* **he** Gerald Bland.

* **God would be canaille too in Boston in Massachusetts** 「하나님도 매서추세츠주 보스턴에서는 어리석은 백성에 불과하지」. "canaille"은 불어로 「우민(愚民)」 혹은 「최하층 민중」의 뜻.

blood horse*once. In the stable yes, but under leather a cur* *Quentin has shot all of their voices through the floor of Caddy's room*

The car stopped. I got off, into the middle of my shadow. A road crossed the track. There was a wooden marquee* with an old man eating something out of a paper bag, and then the car was out of hearing too. The road went into the trees, where it would be shady, but June foliage in New England not much thicker than April at home in Mississippi. I could see a smoke stack. I turned my back to it, tramping my shadow into the dust. *There was something terrible in me sometimes at night I could see it grinning at me I could see it through them grinning at me through their faces it's gone now and I'm sick*

Caddy

Dont touch me just promise

If you're sick you cant

Yes I can after that it'll be all right it wont matter dont let them send him to Jackson promise*

I promise Caddy Caddy

Dont touch me dont touch me

What does it look like Caddy

What

That that grins at you that thing through them

I could still see the smoke stack. That's where the water would be, heading out to the sea and the peace-

---

* **blood horse** 순종 말.
* **In the stable yes, but under leather a cur** 「마굿간에서는 순종 말 이지만 안장을 채우면 들개와 같다」.
* **wooden marquee** 나무로 만든 간이가옥. 주로 간이 음식점으로 쓰임.
* ***send him to Jackson*** 「벤지를 잭슨에 있는 정신 병원에 보내다」. Jackson은 Mississippi의 주도로 그곳에 주립 정신 병원이 있음.

ful grottoes. Tumbling peacefully they would, and when He said Rise only the flat irons* When Versh and I hunted all day we wouldn't take any lunch, and at twelve oclock I'd get hungry. I'd stay hungry until about one, then all of a sudden I'd even forget that I wasn't hungry anymore. *The street lamps go down the hill then heard the car go down the hill. The chair-arm flat cool smooth under my forehead shaping the chair the apple tree leaning on my hair above the eden clothes by the nose seen* You've got fever I felt it yesterday it's like being near a stove.

Dont touch me.

Caddy you cant do it if you are sick. That blackguard.

I've got to marry somebody. *Then they told me the bone would have to be broken again*

At last I couldn't see the smoke stack. The road went beside a wall. Trees leaned over the wall, sprayed with sunlight. The stone was cool. Walking near it you could feel the coolness. Only our country was not like this country. There was something about just walking through it. A kind of still and violent fecundity that satisfied ever bread-hunger like. Flowing around you, not brooding and nursing every niggard stone. Like it were put to makeshift for enough green to go around among the trees and even the blue of distance not that rich chimaera* *told me the bone would have to be broken again and in-*

---

* **when he said Rise only the flat irons** 「하나님이 〈모두 일어나라〉고 말씀하실 때에는 오직 다리미만이 물위에 올라오겠지」. Quentin은 쇠 다리미를 몸에 매고 물속에 뛰어들어 자살할 계획을 머리속에 떠올리고 있음.

* **chimaera** (그리이스 신화) 머리는 사자, 몸뚱은 양, 꼬리는 용 또는 뱀 모양이고 입에서 불을 내뿜는 괴상한 짐승. 여기서는 「괴기한 환상」의 뜻.

side me it began to say Ah Ah Ah and I began to sweat. What do I care I know what a broken leg is all it is it wont be anything I'll just have to stay in the house a little longer that's all and my jaw-muscles getting numb and my mouth saying Wait Wait just a minute through the sweat ah ah ah behind my teeth and Father damn that horse damn that horse. Wait it's my fault. He came along the fence every morning with a basket toward the kitchen dragging a stick along the fence* every morning I dragged myself to the window cast and all and laid for him with a piece of coal Dilsey said you goin to ruin yoself* aint you got no mo sense* than that not fo days* since you bruck hit.* Wait I'll get used to it in a minute wait just a minute I'll get*

Even sound seemed to fail in this air, like the air was worn out with carrying sounds so long. A dog's voice carries further than a train, in the darkness anyway. And some people's. Niggers. Louis Hatcher never even used his horn* carrying it and that old lantern. I said, "Louis, when was the last time you cleaned that lantern?"

"I cleant hit a little while back. You member when all dat flood-watter* wash dem folks away up yonder?

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* ***Father damn that horse damn that horse*** Quentin이 말을 타다가 떨어져 다리가 부러졌을 때 Mr. Compson이 말을 욕하는 장면.
* ***dragging a stick along the fence*** 「울타리 말뚝에 막대기를 대고 끌면서」 막대기가 말뚝 하나 하나에 부딪칠 때마다 시끄러운 소리가 나기 때문에 아이들이 즐겨하는 장난임.
* ***ruin yoself*** ruin yourself.
* ***mo sense*** more sense.
* ***fo days*** four days.
* ***bruck hit*** broke it.
* **horn** 사냥할 때 사용하는 뿔로 만든 나팔.
* **dat flood-watter** that flood-water. 그 다음 페이지에 언급되고 있는 Johnstown 홍수를 말함.

I cleant hit dat ve'y* day. Old woman and me settin fore de fire* dat night and she say 'Louis, whut you gwine do ef dat flood git out dis fur*?' and I say 'Dat's a fack*. I reckon I had better clean dat lantun up.' So I cleant hit dat night."

"That flood was way up in Pennsylvania," I said. "It couldn't even have got down this far."

"Dat's whut you says," Louis said. "Watter kin git des ez high en wet in Jefferson ez hit kin in Pennsylvaney,* I reckon. Hit's de folks dat says de high watter cant git dis fur dat comes floatin out on de ridge-pole*, too."

"Did you and Martha get out that night?"

"We done jest* that. I cleant dat lantun and me and her sot de balance of de night* on top o dat knoll back de graveyard. En ef I'd a knowed of aihy one higher, we'd a been on hit instead*."

"And you haven't cleaned that lantern since then."

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* **I cleant hit dat ve'y day** I cleand it that very day.
* **setting fore de fire** sitting before the fire.
* **whut you gwine do ef dat flood git out dis fur?** : what (are) you going (to) do if that flood get out this far?
* **Dat's a fack** That's a fact.
* **Water kin git des ez high···in Pennsylvaney** Water can get just as high and wet in Jefferson as it can in Pennsylvania. 여기서 Louis는 1889년 5월 31일에 Pennsylvania주 서남부에 위치해 있는 Johnstown을 강타한 대홍수(Johnstown Flood)를 언급하고 있음. 이 홍수는 남쪽으로 밀려와 6월 2일 경에는 Mississippi 북부 지방을 휩쓸었음.
* **ridge-pole** 마룻대. 지붕의 마루를 떠받이는 재목. "ridge beam"이라고도 함.
* **jest** just. (때로는 "jes" 혹은 "des"로도 쓰임).
* **me and her sot de balance of de night** I and she sat (for) the balance of the night. 「나하고 마아씨는 그날밤 나머지 시간동안(언덕 꼭대기에) 앉아 있었지요」.
* **En ef I'd a knowed···on hit instead** And if I'd have known of any one higher, we'd have been on it instead.

"Whut I want to clean hit when dey aint no need?*"

"You mean, until another flood comes along?"

"Hit kep us outen dat un.*"

"Oh, come on, Uncle Louis," I said.

"Yes, suh. You do you way en I do mine.* Ef all I got to do to keep outen de high watter is to clean dis yere lantun,* I wont quoil wid no man.*"

"Unc' Louis* wouldn't ketch nothin wid a light* he could see by," Versh said.

"I wuz huntin possums* in dis country when dey was still drowndin nits in yo pappy's head wid coal oil,* boy," Louis said. "Ketchin um, too."

"Dat's de troof,*" Versh said. "I reckon Unc' Louis done caught mo possums than aihy man in dis country.*"

"Yes, suh," Louis said, "I got plenty light fer* possums to see, all right. I aint heard none o dem

---

* **What I want … no need?** What (do) I want to clean it (for) when there is no need? (필요도 없는데 왜 등을 닦겠느냐?).

* **Hit kep us outen dat un** It kept us out of that one. (Mississippi 북부 지방을 강타한 홍수를 언급하고 있음).

* **You do you way en I do mine** You do your way and I do mine.

* **dis yere laturn** this here lantern.

* **I wont quoil wid no man** I won't quarrel with any man.

* **Unc' Louis** Uncle Louis. "Uncle"은 혈족에 관계없이 나이많은 흑인을 친근히 부르는 표현.

* **Ketch nothing wid a light** catch nothing with a light.

* **possums** opossums. 미국 남부산의 유대류에 속하는 큰 쥐로 위험에 처하면 죽은체 하는 습성이 있음. 사냥감으로 인기있는 동물 중의 하나임.

* **drowndin nits in your papa's head with coal oil** drowning nits in your papa's head with coal oil. 여기서 Louis는 램프용 석유로 머리에 있는 서케를 죽이던 사실을 언급하고 있음.

* **Dat's de troof** That's the truth.

* **Unc' Louis done … in dis country** Uncle Louis has caught more opossums than any man in this country.

* **fer** for. (때로는 "far"의 뜻으로도 쓰임).

complainin. Hush, now. Dar he.* Whooey. Hum awn, dawg.*" And we'd sit in the dry leaves that whispered a little with the slow respiration of our waiting and with the slow breathing of the earth and the windless October, the rank smell of the lantern fouling the brittle air, listening to the dogs and to the echo of Louis' voice dying away. He never raised it, yet on a still night we have heard it from our front porch. When he called the dogs in he sounded just like the horn he carried slung on his shoulder and never used, but clearer, mellower, as though his voice were a part of darkness and silence, coiling out of it, coiling into it again. WhoOoooo. WhoOoooo. WhoOooooooooooooooo. *Got to marry somebody*

Have there been very many Caddy

I dont know too many will you look after Benjy and Father

You dont know whose it is then does he know

Dont touch me will you look after Benjy and Father

I began to feel the water before I came to the bridge. The bridge was of grey stone, lichened, dappled with slow moisture where the fungus crept. Beneath it the water was clear and still in the shadow, whispering and clucking about the stone in fading swirls of spinning sky. *Caddy that*

I've got to marry somebody Versh told me about a man mutilated himself.* He went into the woods and did it with a razor, sitting in a ditch. A broken

---

* **Dar he** There he (is).
* **Hum awn, dawg** Come on, dog. (사냥개로 하여금 짐승을 쫓도록 할 때 사용하는 표현).
* **a man mutilated himself** 「스스로 자신을 불구로 만든 어떤 남자」.

razor flinging them backward over his shoulder the same motion complete the jerked skein of blood backward not looping. But that's not it. It's not not having them. It's never to have had them then I could say O That That's Chinese* I dont know Chinese. And Father said it's because you are a virgin: dont you see? Women are never virgins. Purity is a negative state and therefore contrary to nature* It's nature is hurting you not Caddy and I said That's just words and he said So is virginity and I said you dont know. You cant know and he said Yes. On the instant when we come to realise that tragedy is second-hand.

Where the shadow of the bridge fell I could see down for a long way, but not as far as the bottom. When you leave a leaf in water a long time after awhile the tissue will be gone and the delicate fibers waving slow as the motion of sleep. They dont touch one another, no matter how knotted up they once were, no matter how close they lay once to the bones. And maybe when He says Rise* the eyes will come floating up too, out of the deep quiet and the sleep, to look on glory. And after awhile the flat irons* would come floating up. I hid them under the end of the bridge and went back and leaned on the rail.

I could not see the bottom, but I could see a long way into the motion of the water before the eye

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* **O That That's Chinese** 「그것에 관해서는 일자무식이다」. "That's Greek to me"와 비슷한 표현.
* **contrary to nature** 「자연 법칙에 위배되는」 혹은 「자연스럽지 못한」.
* **when He says Rise** 「하나님이 죽은자에게 〈모두 일어나라〉고 말씀하실 때」. 즉, 「최후의 심판」의 날을 가르킴.
* **flat irons** 다리미.

gave out, and then I saw a shadow hanging like a fat arrow stemming into the current. Mayflies* skimmed in and out of the shadow of the bridge just above the surface. *If it could just be a hell beyond that: the clean flame the two of us more than dead. Then you will have only me then only me then the two of us amid the pointing and the horror beyond the clean flame* The arrow increased without motion, then in a quick swirl the trout lipped a fly beneath the surface with that sort of gigantic delicacy of an elephant picking up a peanut. The fading vortex drifted away down stream and then I saw the arrow again, nose into the current, wavering delicately to the motion of the water above which the May flies slanted and poised. *Only you and me then amid the pointing and the horror walled by the clean flame*

The trout hung, delicate and motionless among the wavering shadows. Three boys with fishing poles came onto the bridge and we leaned on the rail and looked down at the trout. They knew the fish. He was a neighbourhood character.*

"They've been trying to catch that trout for twenty-five years. There's a store in Boston offers a twenty-five dollar fishing rod to anybody that can catch him."

"Why dont you all catch him, then? Wouldnt you like to have a twenty-five dollar fishing rod?"

"Yes," they said. They leaned on the rail, looking down at the trout. "I sure would," one said.

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* **May flies** 하루살이 (ephemerid).
* **a neighbourhood character** 「이 근처에 살고 있는 사람」.

"I wouldnt take the rod," the second said. "I'd take the money instead."

"Maybe they wouldnt do that," the first said. "I bet he'd make you take the rod."

"Then I'd sell it."

"You couldnt get twenty-five dollars for it."

"I'd take what I could get, then. I can catch just as many fish with this pole as I could with a twenty-five dollar one." Then they talked about what they would do with twenty-five dollars. They all talked at once, their voices insistent and contradictory and impatient, making of unreality a possibility, then a probability, then an incontrovertible fact,* as people will when their desires become words.

"I'd buy a horse and wagon,*" the second said.

"Yes you would," the others said.

"I would. I know where I can buy one for twenty-five dollars. I know the man."

"Who is it?"

"That's all right who it is. I can buy it for twenty-five dollars."

"Yah,*" the others said, "He dont know any such thing. He's just talking."

"Do you think so?" the boy said. They continued to jeer at him, but he said nothing more. He leaned on the rail, looking down at the trout which he had already spent, and suddenly the acrimony, the conflict, was gone from their voices, as if to them too it

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*making of unreality a possibility…an incontrovertible fact 「비현실적인 꿈을 실현 가능한 것으로, 그 다음에는 거의 실현할 가능성이 확실한 것으로, 그리고 마침내는 명백한 사실로 만들면서」.

*a horse and wagon (보통 단수로 취급) 말과 밀이 끄는 수레.

*Yah 「야아!」, 「어어이!」. 불쾌·조소 등을 나타내는 감탄사.

was as though he had captured the fish and bought his horse and wagon, they too partaking of that adult trait of being convinced of anything by an assumption of silent superiority.* I suppose that people, using themselves and each other so much by words, are at least consistent in attributing wisdom to a still tongue, and for a while I could feel the other two seeking swiftly for some means by which to cope with him, to rob him of his horse and wagon.

"You couldnt get twenty-five dollars for that pole," the first said. "I bet anything you couldnt."

"He hasnt caught that trout yet," the third said suddenly, then they both cried:

"Yah, wha'd* I tell you? What's the man's name? I dare you to tell. There aint any such man."

"Ah, shut up," the second said. "Look, Here he comes again." They leaned on the rail, motionless, identical, their poles slanting slenderly in the sunlight, also identical. The trout rose without haste, a shadow in faint wavering increase; again the little vortex faded slowly downstream. "Gee*," the first one murmured.

"We dont try to catch him anymore," he said. "We just watch Boston folks that come out and try."

"Is he the only fish in this pool?"

"Yes. He ran all the others out. The best place to fish around here is down at the Eddy."

"No it aint," the second said. "It's better at

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* **that adult trait of···silent superiority** 「말없이 잠자코 우월한 태도를 취하므로써 무슨일이든지 확신하는 어른들의 그런 기질」.

* **what'd** what did.

* **Gee** 「저런!」, 「어마나!」. 놀람·기쁨 등을 나타내는 감탄사.

Bigelow's Mill two to one*." Then they argued for a while about which was the best fishing and then left off all of a sudden to watch the trout rise again and the broken swirl of water suck down a little of the sky. I asked how far it was to the nearest town. They told me.

"But the closest car line* is that way," the second said, pointing back down the road. "Where are you going?"

"Nowhere. Just walking."

"You from the college?"

"Yes. Are there any factories in that town?"

"Factories?" They looked at me.

"No," the second said. "Not there." They looked at my clothes. "You looking for work?"

"How about Bigelow's Mill?" the third said. "That's a factory."

"Factory my eye*. He means a sure enough factory."

"One with a whistle," I said. "I havent heard any one oclock whistles yet."

"Oh," the second said. "There's a clock in the Unitarian steeple*. You can find out the time from that. Havent you got a watch on that chain?"

"I broke it this morning." I showed them my

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*two to one 1대2로, 두배로.

*car line 전차 선로.

*factory my eye 「공장이라니, 저런!」. "My eye(s)!"는 「이거 놀랐는 걸!」, 「어머나!」, 「정말일까!」의 뜻.

*Unitarian steeple 유니테리언 교회의 첨탑. "Unitarian"은 삼위일체 설을 배격하고 유일의 신격(神格)을 주장하며 그리스도를 신으로 인정하지 않는 신교의 한 파.

watch. They examined it gravely.

"It's still running" the second said. "What does a watch like that cost?"

"It was a present," I said. "My father gave it to me when I graduated from high school.*"

"Are you a Canadian?" the third said. He had red hair.

"Canadian?"

"He dont talk like them," the second said. "I've heard them talk. He talks like they do in minstrel shows.*"

"Say," the third said, "Aint you afraid he'll hit you?"

"Hit me?"

"You said he talks like a coloured man.*"

"Ah, dry up,*" the second said. "You can see the steeple when you get over that hill there."

I thanked them. "I hope you have good luck. Only dont catch that old fellow down there. He deserves to be let alone."

"Cant anybody catch that fish," the first said. They leaned on the rail, looking down into the water, the three poles like three slanting threads of yellow fire in the sun. I walked upon my shadow, tramping it into the dappled shade of trees again. The road curved, mounting away from the water. It crossed the hill, then descended winding, carrying the eye, the mind on ahead beneath a still green tunnel, and

* **My father gave ··· from high school** Quentin이 가지고 있는 시계는 원래 할아버지의 것으로 고등학교 졸업 선물임. 153페이지를 참고하라.

* **minstrel shows** 백인이 얼굴을 검게 칠하고 흑인의 노래 등을 부르는 유랑 극단의 쇼우 (nigger minstrels).

* **coloured man** 유색 인종, 검둥이. 흑인을 다소 높여 부르는 말.

* **Ah, dry up** 「야, 입 닥쳐!」.

the square cupola* above the trees and the round eye of the clock* but far enough. I sat down at the roadside. The grass was ankle deep, myriad. The shadows on the road were as still as if they had been put there with a stencil, with slanting pencils of sunlight. But it was only a train, and after a while it died away beyond the trees, the long sound, and then I could hear my watch and the train dying away, as though it were running through another month or another summer somewhere, rushing away under the poised gull and all things rushing. Except Gerald. He would be sort of grand too, pulling in lonely state across the noon, rowing himself right out of noon, up the long bright air like an apotheosis, mounting into a drowsing infinity where only he and the gull, the one terrifically motionless, the other in a steady and measured pull and recover that partook of inertia itself, the world punily beneath their shadows on the sun. Caddy that blackguard that blackguard Caddy

Their voices came over the hill, and the three slender poles like balanced threads of running fire. They looked at me passing, not slowing.

"Well," I said, "I dont see him."

"We didnt try to catch him," the first said. "You cant catch that fish."

"There's the clock," the second said, pointing. "You can tell the time when you get a little closer."

"Yes," I said, "All right." I got up. "You all

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*square cupola 지붕위에 세워진 네모난 작은 탑.
*round eye of the clock 눈과 같이 둥근 시계의 글자판.

going to town?"

"We're going to the Eddy for chub,*" the first said.

"You cant catch anything at the Eddy," the second said.

"I guess you want to go to the mill, with a lot of fellows splashing and scaring all the fish away."

"You cant catch any fish at the Eddy."

"We wont catch none nowhere* if we dont go on," the third said.

"I dont see why you keep on talking about the Eddy," the second said. "You cant catch anything there."

"You dont have to go," the first said. "You're not tied to me.*"

"Let's go to the mill and go swimming," the third said.

"I'm going to the Eddy and fish," the first said. "You can do as you please."

"Say, how long has it been since you heard of anybody catching a fish at the Eddy?" the second said to the third.

"Let's go to the mill and go swimming," the third said. The cupola sank slowly beyond the trees, with the round face of the clock far enough yet. We went on in the dappled shade. We came to an orchard, pink and white. It was full of bees; already we could hear them.

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* **chub** 황어무리의 민물고기.
* **We wont catch none nowhere** 「우린 아무데서도 아무 고기도 잡지 못 할 꺼야」. 삼중 부정이지만 단순 부정의 뜻.
* **You're not tied to me** 「넌 나한테 붙들어 매어져 있지 않아」. 하고 싶은대로 행동하라는 뜻.

"Let's go to the mill and go swimming," the third said. A lane turned off beside the orchard. The third boy slowed and halted. The first went on, flecks of sunlight slipping along the pole across his shoulder and down the back of his shirt. "Come on," the third said. The second boy stopped too. *Why must you marry somebody Caddy*

Do you want me to say it do you think that if I say it it wont be

"Let's go up to the mill," he said. "Come on."*

The first boy went on. His bare feet made no sound, falling softer than leaves in the thin dust. In the orchard the bees sounded like a wind getting up, a sound caught by a spell just under crescendo and sustained.* The lane went along the wall, arched over, shattered with bloom, dissolving into trees. Sunlight slanted into it, sparse and eager. Yellow butterflies flickered along the shade like flecks of sun.

"What do you want to go to the Eddy for?" the second boy said. "You can fish at the mill if you want to."

"Ah, let him go," the third said. They looked after the first boy. Sunlight slid patchily across his walking shoulders, glinting along the pole* like yellow ants.

"Kenny," the second said. *Say it to Father will you I will am my fathers Progenitive I invented him created I him Say it to him it will not be for he will say I was not and then you and I since philoprogeni-*

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* **Come on** 「자, 어서!」. 명령이나 재촉할 때 쓰는 표현.
* **a sound caught by a spell just under crescendo and sustained** 「소리가 점차 높아지다가 마술에 걸린듯 갑자기 멈추어져 그대로 머물고 있는 소리」.
* **the pole** the fishing pole (낚시대).

tive

"Ah, come on," the boy said, "They're already in." They looked after the first boy. "Yah," they said suddenly, "go on then, mamma's boy. If he goes swimming he'll get his head wet and then he'll get a licking*." They turned into the lane and went on, the yellow butterflies slanting about them along the shade.

it is because there is nothing else I believe there is something else but there may not be and then I You will find that even injustice is scarcely worthy of what you believe yourself to be He paid me no attention, his jaw set in profile, his face turned a little away beneath his broken hat.

"Why dont you go swimming with them?" I said.

that blackguard Caddy

Were you trying to pick a fight with him were you*

A liar and a scoundrel Caddy was dropped from his club for cheating at cards got sent to Coventry* caught cheating at midterm exams and expelled**

Well what about it I'm not going to play cards with

"Do you like fishing better than swimming?" I said. The sound of the bees diminished, sustained yet, as though instead of sinking into silence, silence

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* **he'll get a licking** 「그는 매를 맞을거야」.
* ***pick a fight with*** ~에게 싸움을 걸다.
* ***dropped from his club for cheating at cards*** 「카아드 놀이에서 속임수를 썼기 때문에 클럽에서 제명되었다」.
* ***got sent to Coventry*** 「친구 축에서 따돌림을 받았다」. 혹은 「친구들로부터 절교당했다」. Coventry는 영국 Warwickshire에 있는 도시.
* ***caught cheating at midterm exams and expelled*** 「중간 시험에서 부정 행위를 하다가 발각되어 퇴학당했다」.

merely increased between us, as water rises. The road curved again and became a street between shady lawns with white houses. *Caddy that blackguard can you think of Benjy and Father and do it not of me*

What else can I think about what else have I thought about The boy turned from the street. He climbed a picket fence* without looking back and crossed the lawn to a tree and laid the pole down and climbed into the fork of the tree and sat there, his back to the road and the dappled sun motionless at last upon his white shirt. *Else have I thought about I cant even cry I died last year I told you I had but I didnt know then what I meant I didnt know what I was saying* Some days in late August at home are like this, the air thin and eager like this, with something in it sad and nostalgic and familiar. Man the sum of his climatic experiences Father said. Man the sum of what have you. A problem in impure properties carried tediously to an unvarying nil: stalemate of dust and desire.* *But now I know I'm dead I tell you*

Then why must you listen we can go away you and Benjy and me where nobody knows us where The buggy* was drawn by a white horse, his feet clopping in the thin dust; spidery wheels chattering thin and dry, moving uphill beneath a rippling shawl of leaves. Elm. No: ellum. Ellum.*

* **picket fence** 말뚝을 박아 만든 울타리.
* **an unvarying nil: stalemate of dust and desire** 「불변의 무(無), 즉 티끌과 욕망의 막다른 골목」. Mr. Compson은 여기서 인간의 죽음에 대하여 언급하고 있음.
* **buggy** 4 륜의 경마차.
* **Elm. No: ellum. Ellum** Quentin은 남부의 표준발음 (elm) 대신에 New England 시골 사람들의 발음 (ellum)을 흉내 내고 있음.

On what on your school money the money they sold the pasture for so you could go to Harvard dont you see you've got to finish now if you dont finish he'll have nothing

Sold the pasture His white shirt was motionless in the fork, in the flickering shade. The wheels were spidery. Beneath the sag of the buggy the hooves neatly rapid like the motions of a lady doing embroidery, diminishing without progress like a figure on a treadmill* being drawn rapidly offstage. The street turned again. I could see the white cupola*, the round stupid assertion of the clock. *Sold the pasture*

Father will be dead in a year they say if he doesnt stop drinking and he wont stop he cant stop since I since last summer and then they'll send Benjy to Jackson I cant cry I cant even cry one minute she was standing in the door the next minute he was pulling at her dress and bellowing his voice hammered back and forth between the walls in waves and she shrinking against the wall getting smaller and smaller with her white face her eyes like thumbs dug into it until he pushed her out of the room his voice hammering back and forth as though its own momentum would not let it stop as though there were no place for it in silence bellowing

When you opened the door a bell tinkled, but just once, high and clear and small in the neat obscurity above the door, as though it were gauged and tempered to make that single clear small sound so as not

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* **treadmill** 발로 밟아서 돌리는 수레. 옛날 감옥에서 징벌로 죄수에게 돌리게 하였음.
* **white cupola** 하얀색으로 칠한 둥근 지붕.

to wear the bell out nor to require the expenditure of too much silence in restoring it when the door opened upon the recent warm scent of baking; a little dirty child with eyes like a toy bear's and two patent-leather pig-tails*.

"Hello, sister*." Her face was like a cup of milk dashed with coffee in the sweet warm emptiness. "Anybody here?"

But she merely watched me until a door opened and the lady came. Above the counter where the ranks of crisp shapes behind the glass her neat grey face her hair tight and sparse from her neat grey skull, spectacles in neat grey rims riding approaching like something on a wire, like a cash box*in a store. She looked like a librarian. Something among dusty shelves of ordered certitudes long divorced from reality, desiccating peacefully, as if a breath of that air which sees injustice done

"Two of these, please, ma'am."

From under the counter she produced a square cut from a newspaper*and laid it on the counter and lifted the two buns out. The little girl watched them with still and unwinking eyes like two currants floating motionless in a cup of weak coffee Land of the kike*home of the wop*. Watching the bread, the neat grey hands, a broad gold band*on the left forefinger,

---

*patent-leather pig-tails 에나멜 가죽 같은 변발 혹은 길게 땋은 머리.
*sister 친족과는 관계없이 여성을 허물없이 다정하게 부르는 칭호.
*cash box (현금을 넣어두는) 돈궤, 금고.
*square cut from a newspaper 신문지를 네모나게 잘라낸 종이.
*Land of the kike 「유태인의 나라」. "kike"는 유태인(Jew)을 경멸적으로 부르는 말.
*home of wop 「이태리인의 고향」. "wop"은 이태리인을 경멸적으로 부르는 말.
*gold band 금 반지, 금 가락지.

knuckled there by a blue knuckle.

"Do you do your own baking, ma'am?"

"Sir?" she said. Like that. Sir? Like on the stage.* Sir? "Five cents. Was there anything else?"

"No, ma'am. Not for me. This lady wants something." She was not tall enough to see over the case, so she went to the end of the counter and looked at the little girl.

"Did you bring her in here?"

"No, ma'am. She was here when I came."

"You little wretch,*" she said. She came out around the counter, but she didnt touch the little girl. "Have you got anything in your pockets?"

"She hasnt got any pockets," I said. "She wasnt doing anything. She was just standing here, waiting for you."

"Why didnt the bell ring, then?" She glared at me. She just needed a bunch of switches,* a blackboard behind her 2 x 2 e 5.* "She'll hide it under her dress and a body'd never know it. You, child. How'd you get in here?"

The little girl said nothing. She looked at the woman, then she gave me a flying black glance* and looked at the woman again, "Them foreigners," the woman said. "How'd she get in without the bell ringing?"

"She came in when I opened the door," I said. "It rang once for both of us. She couldnt reach anything

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* **Like that. Sir? Like on the stage** Quentin은 이태리에서 이민 온 빵가게 주인의 "Sir"라는 발음을 언급하고 있음.
* **You little wretch** 「이 못된 계집애」.
* **She just needed a bunch of switches** 「그애 회초리깨나 맞아야 되겠다..
* **2×2e5** 2×2=5.(카운터 뒤 칠판에 쓰여져 있는 산수 계산으로 계산이 틀렸음).
* **a flying black glance** 재빠르고 험악한 시선.

from here, anyway. Besides, I dont think she would. Would you, sister*?" The little girl looked at me, secretive, contemplative. "What do you want? bread?"

She extended her fist. It uncurled upon a nickel, moist and dirty, moist dirt ridged into her flesh. The coin was damp and warm. I could smell it, faintly metallic.

"Have you got a five cent loaf, please, ma'am?"

From beneath the counter she produced a square cut from a newspaper sheet and laid it on the counter and wrapped a loaf into it. I laid the coin and another one on the counter. "And another one of those buns, please, ma'am."

She took another bun from the case. "Give me that parcel," she said. I gave it to her and she unwrapped it and put the third bun in and wrapped it and took up the coins and found two coppers*in her apron and gave them to me. I handed them to the little girl. Her fingers closed about them, damp and hot, like worms.

"You going to give her that bun?" the woman said.

"Yessum," I said. "I expect your cooking smells as good to her as it does to me."

I took up the two packages and gave the bread to the little girl, the woman all iron-grey* behind the counter, watching us with cold certitude. "You wait a minute," she said. She went to the rear. The door

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* **Would you, sister?** 나이어린 이태리 소녀는 Quentin은 「누이 동생」이라고 부르는데 주의하라.

* **coppers** 1 센트 짜리 동전 (copper cents).

* **woman all iron-grey** 머리카락이 온통 쇠회색빛인 여자.

opened again and closed. The little girl watched me, holding the bread against her dirty dress.

"What's your name?" I said. She quit looking at me, but she was still motionless. She didnt even seem to breathe. The woman returned. She had a funny looking thing in her hand. She carried it sort of like it might have been a dead pet rat.*

"Here," she said. The child looked at her. "Take it," the woman said, jabbing it at the little girl. "It just looks peculiar. I calculate you wont know the difference when you eat it. Here. I cant stand here all day." The child took it, still watching her. The woman rubbed her hands on her apron. "I got to have that bell fixed," she said. She went to the door and jerked it open. The little bell tinkled once, faint and clear and invisible. We moved toward the door and the woman's peering back.

"Thank you for the cake," I said.

"Them foreigners," she said, staring up into the obscurity where the bell tinkled. "Take my advice and stay clear of them,* young man."

"Yessum," I said. "Come on, sister." We went out. "Thank you, ma'am."

She swung the door to, then jerked it open again, making the bell give forth its single small note. "Foreigners," she said, peering up at the bell.

We went on. "Well," I said, "How about some ice cream?" She was eating the gnarled cake. "Do you like ice cream?" She gave me a black still look,

*She carried it…a dead pet rat. 「그녀는 그 뱅을 마치 죽은 애완용 쥐처럼 들고 왔다」.

*stay clear of them 「그들 (외국인들)을 가까이 하지 말아라」.

chewing. " Come on."

We came to the drugstore* and had some ice cream. She wouldn't put the loaf down. " Why not put it down so you can eat better? " I said, offering to take it. But she held to it, chewing the ice cream like it was taffy.* The bitten cake lay on the table. She ate the ice cream steadily, then she fell to on the cake again, looking about at the showcases. I finished mine and we went out.

" Which way do you live? " I said.

A buggy, the one with the white horse it was. Only Doc Peabody* is fat. Three hundred pounds. You ride with him on the uphill side, holding on. Children. Walking easier than holding uphill. *Seen the doctor yet have you seen Caddy*

I dont have to I cant ask now afterward it will be all right it wont matter

Because women so delicate so mysterious Father said. Delicate equilibrium of periodical filth between two moons balanced.* Moons he said full and yellow as harvest moons her hips thighs. Outside outside of them always but. Yellow. Feet soles with walking like. Then know that some man that all those mysterious and imperious concealed. With all that inside of them shapes an outward suavity waiting for a touch to. Liquid putrefaction like drowned things floating like pale rubber flabbily filled getting the odour of

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* **drugstore** 약방을 겸하고 있는 일반 잡화상으로 담배 · 음료수 · 잡지 등을 취급함.
* **taffy** 땅콩을 넣어 만든 버터볼 (toffee).
* **Doc Peabody** Peabody 의사. "Doc"은 "Doctor"를 친근히 부르는 표현.
* **Delicate equilibrium of periodical filth between two months balanced** Quentin은 여기서 여성의 생리현상을 언급하고 있음.

honeysuckle all mixed up.

"You'd better take your bread on home, hadnt you?"

She looked at me. She chewed quietly and steadily; at regular intervals a small distension passed smoothly down her throat. I opened my package and gave her one of the buns. "Goodbye," I said.

I went on. Then I looked back. She was behind me. "Do you live down this way?" She said nothing. She walked beside me, under my elbow sort of, eating. We went on. It was quiet, hardly anyone about *getting the odour of honeysuckle*all mixed She* would have told me not to let me sit there on the steps hearing her door twilight slamming hearing Benjy still crying Supper she would have to come down then getting honeysuckle all mixed up in it* We reached the corner.

"Well, I've got to go down this way," I said, "Goodbye." She stopped too. She swallowed the last of the cake, then she began on the bun, watching me across it. "Goodbye," I said. I turned into the street and went on, but I went to the next corner before I stopped.

"Which way do you live?" I said. "This way?" I pointed down the street. She just looked at me. "Do you live over that way? I bet you live close to the station, where the trains are. Dont you?" She just looked at me, serene and secret and chewing. The street was empty both ways, with quiet lawns and houses neat among the trees, but no one at all except

* ***honeysuckle*** 인동덩굴; 봄에 관 모양의 하얀 꽃이 피는 상록수.
* ***She*** Caddy 그녀는 Quentin의 의식 속에 이태리 소녀와 연상되어 있음.

back there. We turned and went back. Two men sat in chairs in front of a store.

"Do you all know this little girl? She sort of took up with me* and I cant find where she lives."

They quit looking at me and looked at her.

"Must be one of them new Italian families," one said. He wore a rusty frock coat. "I've seen her before. What's your name, little girl?" She looked at them blackly for awhile, her jaws moving steadily. She swallowed without ceasing to chew.

"Maybe she cant speak English," the other said.

"They sent her after bread," I said. "She must be able to speak something."

"What's your pa's name?" the first said. "Pete? Joe? name John huh?" She took another bite from the bun.

"What must I do with her?" I said. "She just follows me. I've got to get back to Boston."

"You from the college?"

"Yes, sir. And I've got to get on back."

"You might go up the street and turn her over to Anse. He'll be up at the livery stable.* The marshall.*"

"I reckon that's what I'll have to do," I said. "I've got to do something with her. Much obliged.* Come on, sister."

We went up the street, on the shady side, where the shadow of the broken façade blotted slowly across the road. We came to the livery stable. The

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* **She sort of took up with me** 「그녀는 말하자면 나를 따라왔다」. "sort of"는 구어적 표현으로「다소」,「얼마간」,「말하자면」정도의 뜻. "
* **livery stable** 말이나 마차를 전세주는 곳.
* **marshall** (도시의) 경찰관.
* **Much obliged** 「대단히 고맙습니다」. "I'm much obliged to you"의 준말.

marshall wasnt there. A man sitting in a chair tilted in the broad low door, where a dark cool breeze smelling of ammonia blew among the ranked stalls, said to look at the postoffice. He didn't know her either.

"Them furriners. I cant tell one from another. You might take her across the tracks where they live, and maybe somebody'll claim her."

We went to the pos. office. It was back down the street. The man in the frock coat was opening a newspaper.

"Anse just drove out of town," he said. "I guess you'd better go down past the station and walk past them houses by the river. Somebody there'll know her."

"I guess I'll have to," I said. "Come on, sister." She pushed the last piece of the bun into her mouth and swallowed it. "Want another?" I said. She looked at me, chewing, her eyes black and unwinking and friendly. I took the other two buns out and gave her one and bit into the other. I asked a man where the station was and he showed me. "Come on, sister."

We reached the station and crossed the tracks, where the river was. A bridge crossed it, and a street of jumbled frame houses followed the river, backed onto it. A shabby street, but with an air heterogeneous and vivid too. In the center of an untrimmed plot enclosed by a fence of gaping and broken pickets

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* **smelling of ammonia blew** 암모니아는 마굿간의 소독제로 흔히 쓰이고 있음.
* **them furriners** those foreigners. (외국인을 경멸하여 부르는 표현).
* **frame houses** 목조 건물들.

stood an ancient lopsided surrey* and a weathered house from an upper window of which hung a garment of vivid pink.

"Does that look like your house?" I said. She looked at me over the bun. "This one?" I said, pointing. She just chewed, but it seemed to me that I discerned something affirmative, acquiescent even if it wasn't eager, in her air. "This one?" I said. "Come on, then." I entered the broken gate. I looked back at her. "Here?" I said. "This look like your house?"

She nodded her head rapidly, looking at me, gnawing into the damp halfmoon of the bread.* We went on. A walk of broken random flags, speared by fresh coarse blades of grass, led to the broken stoop. There was no movement about the house at all, and the pink garment hanging in no wind from the upper window. There was a bell pull with a porcelain knob,* attached to about six feet of wire when I stopped pulling and knocked. The little girl had the crust edgeways in her chewing mouth.

A woman opened the door. She looked at me, then she spoke rapidly to the little girl in Italian, with a rising inflexion, then a pause, interrogatory. She spoke to her again, the little girl looking at her across the end of the crust, pushing it into her mouth with a dirty hand.

"She says she lives here," I said. "I met her down town. Is this your bread?"

---

*an ancient lopsided surrey 「한쪽으로 기울고 있는 낡아빠진 마차」. "surry"는 두 사람이 탈 수 있는 4륜 마차.

*the damp halfmoon of the bread「(반쯤 먹고 남은)반달같이 생긴 축축한 빵」.

*a bell pull with a porcelain knob 초인종의 당김줄에는 보통 도자기로 만든 손잡이가 붙어 있음.

"No spika*," the woman said. She spoke to the little girl again. The little girl just looked at her.

"No live here?" I said. I pointed to the girl, then at her, then at the door. The woman shook her head. She spoke rapidly. She came to the edge of the porch and pointed down the road, speaking.

I nodded violently too. "You come show?" I said. I took her arm, waving my other hand toward the road. She spoke swiftly, pointing. "You come show," I said, trying to lead her down the steps.

"Si, si*," she said, holding back, showing me whatever it was. I nodded again.

"Thanks. Thanks. Thanks." I went down the steps and walked toward the gate, not running, but pretty fast. I reached the gate and stopped and looked at her for a while. The crust was gone now, and she looked at me with her black, friendly stare. The woman stood on the stoop, watching us.

"Come on, then," I said. "We'll have to find the right one sooner or later."

She moved along just under my elbow. We went on. The houses all seemed empty. Not a soul in sight*. A sort of breathlessness that empty houses have. Yet they couldnt all be empty. All the different rooms, if you could just slice the walls away all of a sudden Madam, your daughter, if you please. No. Madam, for God's sake, your daughter. She moved along just

---

* **No spika** "I do not speak English"의 뜻. 빵가게 주인인 이태리 여자는 영어를 못함.
* **Si, si** (이태리어) 예, 예 (Yes, yes).
* **Not a soul in sight** 「한 사람도 보이지 않았다」.

under my elbow, her shiny tight pigtails, and then the last house played out and the road curved out of sight beyond a wall, following the river. The woman was emerging from the broken gate, with a shawl over her head and clutched under her chin. The road curved on, empty. I found a coin and gave it to the little girl. A quarter. "Goodbye, sister," I said. Then I ran.

I ran fast, not looking back. Just before the road curved away I looked back. She stood in the road, a small figure clasping the loaf of bread to her filthy little dress, her eyes still and black and unwinking. I ran on.

A lane turned from the road. I entered it and after a while I slowed to a fast walk. The lane went between back premises*— unpainted houses with more of those gay and startling coloured garments on lines, a barn broken-backed, decaying quietly among rank orchard trees, unpruned and weed-choked, pink and white and murmurous with sunlight and with bees. I looked back. The entrance to the lane was empty. I slowed still more, my shadow pacing me, dragging its head through the weeds that hid the fence.

The lane went back to a barred gate, became defunctive in grass, a mere path scarred quietly into new grass. I climbed the gate into a woodlot and crossed it and came to another wall and followed that one, my shadow behind me now. There were vines and creepers where at home would be honeysuckle. Coming and coming especially in the dusk

*back premises 한길에서 좀 떨어진 곳에 있는 가옥.

when it rained, getting honeysuckle all mixed up in it as though it were not enough without that, not unbearable enough. *What did you let him for kiss kiss*

I didn't let him I made him watching me getting mad What do you think of that? Red print of my hand coming up through her face like turning a light on under your hand her eyes going bright

*It's not for kissing I slapped you. Girl's elbows at fifteen*Father said you swallow like you had a fishbone in your throat what's the matter with you and Caddy across the table not to look at me. It's for letting it be some darn town squirt*I slapped you you will will you now I guess you say calf rope*. My red hand coming up out of her face. What do you think of that scouring her head into the. Grass sticks crisscrossed into the flesh tingling scouring her head. Say calf rope say it*

I didnt kiss a dirty girl like Natalie anyway The wall went into shadow, and then my shadow, I had tricked it again. I had forgot about the river curving along the road. I climbed the wall. And then she watched me jump down, holding the loaf against her dress.

I stood in the weeds and we looked at one another for a while.

"Why didnt you tell me you lived out this way, sister?" The loaf was wearing slowly out of the

---

* ***Girl's elbows at fifteen*** 15세 가량이 되면 소녀가 성적(性的)으로 성숙하는 것을 언급하고 있음.

* ***some darn town squirt*** 「유내에 사는 빌어먹을 어떤 놈팡이 녀석」.

* ***say calf rope*** 항복하다 (give in; surrender; admit defeat). 어린이들이 상대방의 머리카락을 한 움큼 잡고 상대방이 "calf rope"라고 말할 때까지 계속 잡아당기는 놀이에서 유래되었음.

paper; already it needed a new one. "Well, come on then and show me the house." *not a dirty girl like Natalie. It was raining we could hear it on the roof, sighing through the high sweet emptiness of the barn.*

There? touching her

Not there

There? not raining hard but we couldnt hear anything but the roof and as if it was my blood or her blood

She pushed me down the ladder and ran off and left me Caddy did*

Was it there it hurt you when Caddy did ran off was it there

Oh She walked just under my elbow, the top of her patent leather head, the loaf fraying out of the newspaper.

"If you dont get home pretty soon you're going to wear that loaf out. And then what'll your mamma say?" *I bet I can lift you up*

You cant I'm too heavy

Did Caddy go away did she go to the house you cant see the barn from our house did you ever try to see the barn from

It was her fault she pushed me she ran away

I can lift you up see how I can

Oh her blood or my blood Oh We went on in the thin dust, our feet silent as rubber in the thin dust where pencils of sun slanted in the trees. And I could feel water again running swift and peaceful in the secret shade.

---

* ***ladder*** 곳간 (barn) 안에 항상 설치되어 있는 사다리로 2층에 올라갈 때 쓰임.

"You live a long way, dont you. You're mighty smart to go this far to town by yourself." *It's like dancing sitting down did you ever dance sitting down? We could hear the rain, a rat in the crib, the empty barn vacant with horses. How do you hold to dance do you hold like this*

Oh

I used to hold like this you thought I wasnt strong enough didn't you

Oh Oh Oh Oh

I hold to use like this I mean did you hear what I said I said

oh oh oh oh

The road went on, still and empty, the sun slanting more and more. Her stiff little pigtails were bound at the tips with bits of crimson cloth. A corner of the wrapping flapped a little as she walked, the nose of the loaf naked. I stopped.

"Look here. Do you live down this road? We havent passed a house in a mile, almost."

She looked at me, black and secret and friendly.

"Where do you live, sister? Dont you live back there in town?"

There was a bird somewhere in the woods, beyond the broken and infrequent slanting of sunlight.

"Your papa's going to be worried about you. Dont you reckon you'll get a whipping for not coming straight home with that bread?"

The bird whistled again, invisible, a sound mean-

---

* **crib** 흔히 옥수수를 저장하기 위하여 헛간 (barn)에 설치되어 있는 방.
* **You're mighty smart to go this far to town by yourself** 「혼자서 이렇게 멀리 시내로 나오다니 너 굉장히 영리하구나」.
* ***I hold to use*** "I use(d) to hold"라고 말하려다 잘못 한 말.

ingless and profound, inflexionless, ceasing as though cut off with the blow of a knife, and again, and that sense of water swift and peaceful above secret places, felt, not seen not heard.

"Oh, hell, sister*." About half the paper hung limp. "That's not doing any good now." I tore it off and dropped it beside the road. "Come on. We'll have to go back to town. We'll go back along the river."

We left the road. Among the moss little pale flowers grew, and the sense of water mute and unseen. *I hold to use like this I mean I use to hold She stood in the door looking at us her hands on her hips*

You pushed me it was your fault it hurt me too

We were dancing sitting down I bet Caddy cant dance sitting down*

Stop that stop that

I was just brushing the trash off the back of your dress

You keep your nasty old hands off of me it was your fault you pushed me down I'm mad at you*

I dont care she looked at us stay mad she went away We began to hear the shouts, the splashings; I saw a brown body gleam for an instant.

Stay mad. My shirt was getting wet and my hair. Across the roof hearing the roof loud now I could see Natalie going through the garden among the rain. Get wet I hope you catch pneumonia go on home

---

* **Oh, hell, sister** 이태리 소녀는 Quentin의 의식 속에 Caddy와 연상되어 있음. "Oh, hell"은 「빌어먹을!」 혹은 「젠장!」의 뜻.

* ***We were dancing sitting down*** 「우리는 앉아서 춤을 추고 있었지」.

* ***You keep your nasty old hands off of me*** 「그 더러운 손을 내게 되지 마」.

Cowface I jumped hard as I could into the hog-wallow* the mud yellowed up to my waist stinking I kept on plunging until I fell down and rolled over in it* "Hear them in swimming, sister? I wouldn't mind doing that myself." If I had time. When I have time. I could hear my watch. *mud was warmer than the rain it smelled awful. She had her back turned I went around in front of her. You know what I was doing? She turned her back I went around in front of her the rain creeping into the mud flatting her bodice through her dress it smelled horrible. I was hugging her that's what I was doing. She turned her back I went around in front of her. I was hugging her I tell you.*

*I dont give a damn what you were doing**

You dont you dont I'll make you I'll make you give a damn. She hit my hands away I smeared mud on her with the other hand I couldn't feel the wet smacking of her hand I wiped mud from my legs smeared it on her wet hard turning body hearing her fingers going into my face but I couldn't feel it even when the rain began to taste sweet on my lips

They saw us from the water first, heads and shoulders. They yelled and one rose squatting and sprang among them. They looked like beavers, the water lipping about their chins, yelling.

"Take that girl away! What did you want to bring a girl here for? Go on away!"

"She wont hurt you. We just want to watch you

---

* **Cowface** 「소 얼굴」. Natalie의 별명.

* ***hog-wallow*** 돼지가 뒹구는 움푹 파진 진흙 수렁.

* ***I dont give a damn what you were doing*** 「네가 무슨 짓을 했든 내 조금도 알 바 아니다」.

for a while."

They squatted in the water. Their heads drew into a clump, watching us, then they broke and rushed toward us, hurling water with their hands. We moved quick.

"Look out, boys; she wont hurt you."

"Go on away, Harvard*!" It was the second boy, the one that thought the horse and wagon back there at the bridge. "Splash them, fellows!"

"Let's get out and throw them in," another said. "I aint afraid of any girl."

"Splash them! Splash them!" They rushed toward us, hurling water. We moved back. "Go on away!" they yelled. "Go on away!"

We went away. They huddled just under the bank, their slick heads in a row against the bright water. We went on. "That's not for us, is it." The sun slanted through to the moss here and there, leveller. "Poor kid*, you're just a girl." Little flowers grew among the moss, littler than I had ever seen. "You're just a girl. Poor kid." There was a path, curving along beside the water. Then the water was still again, dark and still and swift. "Nothing but a girl. Poor sister*." *We lay in the wet grass panting the rain like cold shot on my back. Do you care now do you do you*

*My Lord we sure are in a mess*get up. Where the rain touched my forehead it began to smart*my hand*

---

* **Harvard** 여기서는 「Harvard 대학생」의 뜻.
* **Poor kid** (감탄사적 용법으로) 「가엾어라!」. "Poor thing"과 비슷한 표현.
* **Poor sister** 이태리 소녀는 여기서 다시 Caddy와 연상됨.
* ***My Lord we sure are in a mess*** 「맙소사, 우리 꼴이 엉망진창이군」.
* ***smart*** 쑤시다, 아프다 (hurt).

came red away streaking off pink in the rain. Does it hurt

Of course it does what do you reckon

I tried to scratch your eyes out my Lord we sure do stink we better try to wash it off in the branch

"There's town again, sister. You'll have to go home now. I've got to get back to school. Look how late it's getting.* You'll go home now, wont you?" But she just looked at me with her black, secret, friendly gaze, the half-naked loaf clutched to her breast. "It's wet. I thought we jumped back in time." I took my handkerchief and tried to wipe the loaf, but the crust began to come off, so I stopped. "We'll just have to let it dry itself. Hold it like this." She held it like that. It looked kind of like rats had been eating it now. *and the water building and building up the squatting back the sloughed mud stinking surfaceward pocking the pattering surface like grease on a hot stove. I told you I'd make you*

I dont give a goddam what you do*

Then we heard the running and we stopped and looked back and saw him coming up the path running, the level shadows flicking upon his legs.

"He's in a hurry. We'd —" then I saw another man, an oldish man running heavily, clutching a stick, and a boy naked from the waist up, clutching his pants as he ran.

"There's Julio," the little girl said, and then I saw his Italian face and his eyes as he sprang upon me.

* **Look how late it's getting** 시금 시각은 늦은 오후에 접어들고 있음.
* ***I dont give a goddam*** "I don't give a damn"의 강조적 표현으로「조금도 개의치 않다」의 뜻.

We went down. His hands were jabbing at my face and he was saying something and trying to bite me, I reckon, and then they hauled him off and held him heaving and thrashing and yelling and they held his arms and he tried to kick me until they dragged him back. The little girl was howling, holding the loaf in both arms. The half-naked boy was darting and jumping up and down, clutching his trousers and someone pulled me up in time to see another stark naked figure come around the tranquil bend in the path running and change direction in midstride and leap into the woods, a couple of garments rigid as boards behind it. Julio still struggled. The man who had pulled me up said, "Whoa, now. We got you.*" He wore a vest but no coat. Upon it was a metal shield.* In his other hand he clutched a knotted, polished stick.*

"You're Anse, aren't you?" I said. "I was looking for you. What's the matter?"

"I warn you that anything you say will be used against you," he said. "You're under arrest."

"I killa heem,*" Julio said. He struggled. Two men held him. The little girl howled steadily, holding the bread. "You steala my seester,*" Julio said. "Let go, meesters.*"

"Steal his sister?" I said. "Why, I've been —"

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* **Whoa, now. We got you** 「자, 이제 너를 잡았다」. "Whoa"는 원래 말 따위를 멈출 때 내는 소리.
* **metal shield** 금속으로 만든 방패모양의 기장 (記章).
* **a knotted, polished stick** 「옹이가 지고 반들반들하게 윤기가 나는 경찰봉」.
* **I kill a heem** I'll kill him.
* **You steala my seester** You steal my sister.
* **meesters** misters.

"Shet up,*" Anse said. "You can tell that to Squire.*"

"Steal his sister?" I said. Julio broke from the men and sprang at me again, but the marshall met him and they struggled until the other two pinioned his arms again. Anse released him, panting.

"You durn furriner,*" he said, "I've a good mind to take you up too,* for assault and battery.*" He turned to me again. "Will you come peaceable, or do I handcuff you*?"

"I'll come peaceable," I said. "Anything, just so I can find someone — do something with — Stole his sister," I said. "Stole his — "

"I've warned you," Anse said, "He aims to charge you with meditated criminal assault.* Here, you, make that gal* shut up that noise."

"Oh," I said. Then I began to laugh. Two more boys with plastered heads and round eyes came out of the bushes, buttoning shirts that had already dampened onto their shoulders and arms, and I tried to stop the laughter, but I couldnt.

"Watch him, Anse, he's crazy, I believe."

"I'll h-have to qu-quit," I said, "It'll stop in a mu-minute. The other time it said ah ah ah," I said, laughing. "Let me sit down a while." I sat down,

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* **Shet up** Shut up (입 닥쳐!).
* **Squire** 치안판사나 지방판사에 대한 경칭.
* **You durn furriner** You damned foreigners.
* **I've a good mind to take you up too** 「생각 같아서는 너 역시 체포하고 싶다」.
* **Will you come…handcuff you?** 「경찰서까지 얌전하게 가겠는가, 아니면 수갑을 채워 끌고 갈까?」.
* **assault and battery** 폭행 구타.
* **meditated criminal assault** 미리 계획된 폭행죄.
* **gal** girl.

they watching me, and the little girl with her streaked face and the gnawed looking loaf, and the water swift and peaceful below the path. After a while the laughter ran out. But my throat wouldnt quit trying to laugh, like retching after your stomach is empty.

"Whoa, now," Anse said. "Get a grip on yourself."*

"Yes," I said, tightening my throat. There was another yellow butterfly, like one of the sunflecks had come loose. After a while I didnt have to hold my throat so tight. I got up. "I'm ready. Which way?"

We followed the path, the two others watching Julio and the little girl and the boys somewhere in the rear. The path went along the river to the bridge. We crossed it and the tracks, people coming to the doors to look at us and more boys materializing* from somewhere until when we turned into the main street we had quite a procession. Before the drugstore stood an auto, a big one, but I didn't recognise them until Mrs Bland said,

"Why, Quentin! Quentin Compson!" Then I saw Gerald, and Spoade in the back seat, sitting on the back of his neck.* And Shreve. I didnt know the two girls.

"Quentin Compson!" Mrs Bland said.

"Good afternoon," I said, raising my hat. "I'm under arrest. I'm sorry I didnt get your note. Did

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* **Get grip on yourself** 「정신 차려」.
* **materializing** appearing in the flesh.
* **sitting on the back of his neck** 「뒷자리에 목의 뒷부분을 기대고 앉아서」.

Shreve tell you?"

"Under arrest?" Shreve said. "Excuse me," he said. He heaved himself up and climbed over their feet and got out. He had on a pair of my flannel pants, like a glove* I didnt remember forgetting them. I didnt remember how many chins Mrs Bland had, either. The prettiest girl was with Gerald in front, too. They watched me through veils, with a kind of delicate horror. "Who's under arrest?" Shreve said. "What's this, mister?"

"Gerald," Mrs Bland said, "Send these people away. You get in this car, Quentin."

Gerald got out. Spoade hadnt moved.

"What's he done, Cap*?" he said. "Robbed a hen house?"

"I warn you," Anse said. "Do you know the prisoner?"

"Know him," Shreve said. "Look here —"

"Then you can come along to the squire's. You're obstructing justice* Come along." He shook my arm.

"Well, good afternoon," I said. "I'm glad to have seen you all. Sorry I couldnt be with you."

"You, Gerald," Mrs Bland said.

"Look here, constable," Gerald said.

"I warn you you're interfering with an officer of the law*," Anse said. "If you've anything to say, you

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* **He had on a pair of my flannel pants, like a glove** 「그는 내 플래널 바지를 장갑처럼 꼭 끼게 입고 있었다」. "flannel pants"는 털 또는 면사로 짠 거친 천으로 만든 바지로 주로 운동복으로 많이 입음.
* **Cap** Captain. (순경을 다소 높혀 부르는 표현).
* **You're obstructing justice** 「당신은 지금 법의 집행을 방해하고 있오」.
* **officer of the law** 경찰관 (constable; policeman).

can come to the squire's and make cognizance of the prisoner." We went on. Quite a procession now, Anse and I leading. I could hear them telling them what it was, and Spoade asking questions, and then Julio said something violently in Italian and I looked back and saw the little girl standing at the curb, looking at me with her friendly, inscrutable regard.

"Git on home*," Julio shouted at her, "I beat hell outa you*."

We went down the street and turned into a bit of lawn in which, set back from the street, stood a one storey building of brick trimmed with white. We went up the rock path to the door, where Anse halted everyone except us and made them remain outside. We entered a bare room smelling of stale tobacco. There was a sheet iron stove* in the center of a wooden frame filled with sand, and a faded map on the wall and the dingy plat of a township. Behind a scarred littered table a man with a fierce roach* of iron grey hair peered at us over steel spectacles.

"Got him, did ye, Anse?" he said.

"Got him, Squire."

He opened a huge dusty book and drew it to him and dipped a foul pen into an inkwell filled with what looked like coal dust.

"Look here, mister," Shreve said.

"The prisoner's name," the squire said. I told him. He wrote it slowly into the book, the pen

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*Git on home Get on home (집으로 돌아가라).

*I beat hell outa you I (will) beat the hell out of you (너를 몹시 때려 주겠다).

*sheet iron stove 철판으로 만든 난로.

*roach 이마로부터 위로 빗어 올린 머리카락.

scratching with excruciating deliberation.

"Look here, mister*," Shreve said, "We know this fellow. We —"

"Order in the court*," Anse said.

"Shut up, bud*," Spoade said. "Let him do it his way. He's going to anyhow."

"Age," the squire said. I told him. He wrote that, his mouth moving as he wrote. "Occupation." I told him. "Harvard student, hey?" he said. He looked up at me, bowing his neck a little to see over the spectacles. His eyes were clear and cold, like a goat's. "What are you up to, coming out here kidnapping children?"

"They're crazy, Squire," Shreve said. "Whoever says this boy's kidnapping —"

Julio moved violently. "Crazy?" he said. "Dont I catcha heem* eh? Dont I see weetha my own eyes*—"

"You're a liar," Shreve said. "You never —"

"Order, order," Anse said, raising his voice.

"You fellers shet up*," the squire said. "If they dont stay quiet, turn 'em out, Anse." They got quiet. The squire looked at Shreve, then at Spoade, then at Gerald. "You know this young man?" he said to Spoade.

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* **Look here, mister** 「자, 여보시오, 형씨」. "mister"는 상대방의 이름을 모를 때에 쓰는 표현임.
* **Order in the court** 「법정에서는 질서를!」. 판사가 재판중 정숙히 할 것을 명령하는 표현.
* **bud** 「여보게」, 「이 친구」. 남자 어른이나 사내 아이에게 허물없이 사용하는 호칭.
* **catcha heem** catch him.
* **weetha my own eyes** with my own eyes.
* **You fellers shet up** You fellows, shup up.

"Yes, your honour*," Spoade said. "He's just a country boy in school up there. He dont mean any harm. I think the marshall'll find it's a mistake. His father's a congregational minister*."

"H'm," the squire said. "What was you doing, exactly?" I told him, he watching me with his cold, pale eyes. "How about it, Anse?"

"Might have been," Anse said. "Them durn furriners."

"I American," Julio said. "I gotta da pape'*."

"Where's the gal?"

"He sent her home," Anse said.

"Was she scared or anything?"

"Not till Julio there jumped on the prisoner. They were just walking along the river path, towards town. Some boys swimming told us which way they went."

"It's a mistake, Squire," Spoade said. "Children and dogs are always taking up with him like that. He cant help it."

"H'm," the squire said. He looked out of the window for a while. We watched him. I could hear Julio scratching himself. The squire looked back.

"Air you satisfied the gal aint took any hurt*, you, there?"

"No hurt now," Julio said sullenly.

"You quit work to hunt for her?"

---

* **your honour** 「판사님 각하」. 법정에서 판사에게 사용하는 경칭.

* **His father's a congregational minister** 사실 Quentin의 아버지 Mr. Compson의 직업은 변호사임.

* **I gotta da pape'** I got the paper. (Julio는 이민을 합법적으로 허가하는 증빙서류를 언급하고 있음).

* **Air you satisfied the gal aint took any hurt?** 「저애가 아무런 해도 입지 않은 것을 인정하나?」.

"Sure I quit. I run. I run like hell. Looka here, looka there,* then man tella me he seen him giva her she eat.* She go weetha.*

"H'm," the squire said. "Well, son, I calculate* you owe Julio something for taking him away from his work."

"Yes, sir," I said. "How much?"

"Dollar, I calculate."

I gave Julio a dollar.

"Well," Spoade said, "If that's all — I reckon he's discharged, your honour?"

The squire didn't look at him. "How far'd you run him, Anse?"

"Two miles, at least. It was about two hours before we caught him."

"H'm," the squire said. He mused a while. We watched him, his stiff crest, the spectacles riding low on his nose. The yellow shape of the window grew slowly across the floor, reached the wall, climbing. Dust motes whirled and slanted. "Six dollars."

"Six dollars?" Shreve said. "What's that for?"

"Six dollars," the squire said. He looked at Shreve a moment, then at me again.

"Look here," Shreve said.

"Shut up," Spoade said. "Give it to him, bud, and let's get out of here. The ladies are waiting for us. You got six dollars?"

"Yes," I said. I gave him six dollars.

---

*She go weetha She goes with (somebody).
*Looka here, looka there Look here, look there.
*giva her she eat give her what she eats.
*I calculate I suppose.

"Case dismissed*," he said.

"You get a receipt," Shreve said. "You get a signed receipt for that money."

The squire looked at Shreve mildly. "Case dismissed," he said without raising his voice.

"I'll be damned —" Shreve said.

"Come on here," Spoade said, taking his arm. "Good afternoon, Judge. Much obliged." As we passed out the door Julio's voice rose again, violent, then ceased. Spoade was looking at me, his brown eyes quizzical, a little cold. "Well, bud, I reckon you'll do your girl chasing in Boston after this."

"You damned fool," Shreve said, "What the hell* do you mean anyway, straggling off here, fooling with these damn wops*?"

"Come on," Spoade said, "They must be getting impatient."

Mrs Bland was talking to them. They were Miss Holmes and Miss Daingerfield and they quit listening to her and looked at me again with that delicate and curious horror, their veils turned back upon their little white noses and their eyes fleeing and mysterious beneath the veils.

"Quentin Compson," Mrs Bland said, "What would your mother say? A young man naturally gets into scrapes*, but to be arrested on foot* by a country

---

* **Case dismissed** 「소송은 각하되었음!」. 판사가 재판에서 사건을 끝낼 때 사용하는 표현.
* **What that hell** What의 강조형으로 「도대체」, 「대관절」의 뜻. "the devil" 이나 "the deuce"도 이와 같은 뜻으로 사용됨.
* **these damn wops** 「이 빌어먹을 이태리인들!」.
* **get into scrapes** 궁지에 빠지다, 곤경에 처하다.
* **be arrested on foot** 그 자리서 즉시 체포되다.

policeman. What did they think he'd done, Gerald?"

"Nothing," Gerald said.

"Nonsense. What was it, you, Spoade?"

"He was trying to kidnap that little dirty girl, but they caught him in time," Spoade said.

"Nonsense," Mrs Bland said, but her voice sort of died away and she stared at me for a moment, and the girls drew their breaths in with a soft concerted sound. "Fiddlesticks,* " Mrs Bland said briskly, "If that isn't just like these ignorant lowclass Yankees.* Get in, Quentin."

Shreve and I sat on two small collapsible seats.* Gerald cranked the car and got in and we started.

"Now, Quentin, you tell me what all this foolishness is about," Mrs Bland said. I told them, Shreve hunched and furious on his little seat and Spoade sitting again on the back of his neck beside Miss Daingerfield.

"And the joke is, all the time Quentin had us all fooled," Spoade said. "All the time we thought he was the model youth* that anybody could trust a daughter with, until the police showed him up at his nefarious work.*"

"Hush up, Spoade," Mrs Bland said. We drove down the street and crossed the bridge and passed the house where the pink garment hung in the win-

---

* **Fiddlesticks** 허튼소리, 쓸데없는 소리 (Nonsense).
* **these ignorant lowclass Yankees** 「이 무식한 상놈의 양키들」. 남부 출신인 Mrs. Bland는 북부인들에 대하여 적지않은 경멸심을 느끼고 있음.
* **collapsible seats** 접었다 폈다 할 수 있는 의자.
* **model youth** 모범적인 젊은이, 모범 청년.
* **until the police showed him up at his nefarious work** 「경찰이 흉악한 짓을 하고 있는 그를 잡을 때까지」.

dow. "That's what you get for not reading my note. Why didnt you come and get it? Mr MacKenzie says he told you it was there."

"Yessum. I intended to, but I never went back to the room."

"You'd have let us sit there waiting I dont know how long, if it hadnt been for Mr MacKenzie*. When he said you hadnt come back, that left an extra place, so we asked him to come. We're very glad to have you anyway, Mr MacKenzie." Shreve said nothing. His arms were folded and he glared straight ahead past Gerald's cap. It was a cap for motoring in England*. Mrs Bland said so. We passed that house, and three others, and another yard where the little girl stood by the gate. She didnt have the bread now, and her face looked like it had been streaked with coal-dust. I waved my hand, but she made no reply, only her head turned slowly as the car passed, following us with her unwinking gaze. Then we ran beside the wall, our shadows running along the wall, and after a while we passed a piece of torn newspaper lying beside the road and I began to laugh again. I could feel it in my throat and I looked off into the trees where the afternoon slanted, thinking of afternoon and of the bird and the boys in swimming. But still I couldnt stop it and then I knew that if I tried too hard to stop it I'd be crying and I thought about how I'd thought about I could not be a virgin, with so many of them walking along in the shadows and

---

* **Mr MacKenzie** Mr. Shreve MacKenzie. (*Absalom, Absalom!* 에서는 Shreve McCannon이라는 이름으로 등장함).

* **a cap for motoring in England** 영국에서 자동차를 몰 때 쓰는 모자.

whispering with their soft girlvoices* lingering in the shadowy places and the words coming out and perfume and eyes you could feel not see, but if it was that simple to do it wouldnt be anything and if it wasnt anything, what was I and then Mrs Bland said, "Quentin? Is he sick, Mr MacKenzie?" and then Shreve's fat hand touched my knee and Spoade began talking and I quit trying to stop it.

"If that hamper is in his way,* Mr MacKenzie, move it over on your side. I brought a hamper of wine because I think young gentlemen should drink wine, although my father, Gerald's grandfather" *ever do that Have you ever done that In the grey darkness a little light her hands locked about*

"They do, when they can get it," Spoade said. "Hey, Shreve?" *her knees her face looking at the sky the smell of honeysuckle upon her face and throat*

"Beer, too," Shreve said. His hand touched my knee again. I moved my knee again. *like a thin wash of lilac coloured paint talking about him bringing*

"You're not a gentleman," Spoade said. *him between us until the shape of her blurred not with dark*

"No. I'm Canadian," Shreve said. *talking about him the oar blades winking him along winking the Cap made for motoring in England and all time rushing beneath and they two* blurred within the*

---

* **with their soft girlvoices** 「부드러운 소녀 목소리로」. Faulkner는 "girl voices" 대신에 "girlvoices"라는 단어를 만들어 사용하고 있음에 주의하라.
* **If that hamper is in his way** 「만약(포도주를 담은)광주리가 방해가 되면」.
* ***they two*** Dalton Ames와 Gerald Bland를 가르킴.

other forever more he had been in the army had killed men

"I adore Canada," Miss Daingerfield said. "I think it's marvellous."

"Did you ever drink perfume?" Spoade said. *with one hand he could lift her to his shoulder and run with her running Running*

"No," Shreve said. *running the beast with two backs*and she blurred in the winking oars running the swine of Euboeleus*running coupled within how many Caddy*

"Neither did I," Spoade said. *I dont know too many there was something terrible in me terrible in me Father I have committed Have you ever done that We didnt we didnt do that did we do that*

"and Gerald's grandfather always picked his own mint before breakfast, while the dew was still on it. He wouldnt even let old Wilkie*touch it do you remember Gerald but always gathered it himself and made his own julep*. He was as crochety about his julep as an old maid, measuring everything by a recipe in his head. There was only one man he ever gave that recipe to; that was" *we did how can you not know it if youll just wait I'll tell you how it was*

---

* ***the beast with two backs*** Shakespeare의 *Othello*I, i (I am one, sir, that comes to tell you your daughter and the Moor are now making the beast with two backs)을 참고하라. 여기서 Iago는 Branbantio에게 Desdemona와 Othello의 사랑을 일러바치고 있음.

* ***swine of Euboeleus*** Eubuleus는 그리스 신화에 나오는 돼지치는 신으로 Persephone가 지옥의 신 Hades한테 잡혀 갈 때 돼지와 함께 땅이 갈라진 틈 속으로 떨어져 버림. 여기서 Eubuleus의 돼지는 신약성경에 나오는 Gadarene의 돼지 (마가복음 5:15, 누가복음 8: 33)와 연관됨.

* **old Wilkie** Bland 집안에서 일하는 흑인 하인 이름.

* **julep** mint julep (옥수수 위스키에 박하잎·얼음·설탕 등을 넣어 만든 술).

*it was a crime we did a terrible crime*it cannot be hid you think it can but wait Poor Quentin youve never done that have you and I'll tell you how it was I'll tell Father then itll have to be because you love Father then we'll have to go away amid the pointing and the horror the clean flame I'll make you say we did I'm stronger than you I'll make you know we did you thought it was them but it was me listen I fooled you all the time it was me you thought I was in the house where that damn honeysuckle trying not to think the swing the cedars* the secret surges the breathing locked drinking the wild breath the yes Yes Yes yes* "never be got to drink wine himself, but he always said that a hamper what book did you read that in the one where Geralds rowing suit of wine was a necessary part of any gentlemen's picnic basket*" *did you love them Caddy did you love them When they touched me I died*

one minute she was standing there the next he was yelling and pulling at her dress they went into the hall and up the stairs yelling and shoving at her up the stairs to the bathroom door and stopped her back against the door and her arm across her face yelling and trying to shove her into the bathroom when she came in to supper T. P. was feeding him he started again just whimpering at first until she touched him

---

* ***we did a terrible crime*** 여기서 Quentin은 아버지에게 자신이 Caddy와 근친상간을 범했다고 주장하고 있음.

* ***cedars*** 히말라야 삼목. 주로 공동묘지에서 자라고 있기 때문에 죽음과 관련되어 있음.

* **a hamper what book … picnic basket** Mrs. Bland는 여기서 서로 다른 내용의 이야기를 동시에 하고 있음. 첫째로 위의 화제와 관련된 포도주 이야기 (a hamper of wine was a necessary part of any gentlemen's picnic basket), 둘째로 책에 관한 이야기 (what book did you read that in), 셋째로 Gerald의 노젓이용 옷을 언급하는 이야기 (the one where Geralds rowing suit).

then he yelled she stood there her eyes like cornered rats then I was running in the grey darkness it smelled of rain and all flower scents the damp warm air released and crickets sawing away in the grass pacing me with a small travelling island of silence* Fancy* watched me across the fence blotchy like a quilt on a line I thought damn that nigger he forgot to feed her again I ran down the hill in that vacuum of crickets like a breath travelling across a mirror she was lying in the water her head on the sand spit* the water flowing about her hips there was a little more light in the water her skirt half saturated flopped along her flanks to the waters motion in heavy ripples going nowhere renewed themselves of their own movement I stood on the bank I could smell the honeysuckle on the water gap* the air seemed to drizzle with honeysuckle and with the rasping of crickets a substance you could feel on the flesh

is Benjy still crying

I dont know yes I dont know

poor Benjy

I sat down on the bank the grass was damp a little then I found my shoes wet

get out of that water are you crazy

but she didnt move her face was a white blur framed out of the blur of the sand by her hair

get out now

she sat up then she rose her skirt flopped against

---

* **crickets sawing away … island of silence** 풀밭에서 울던 귀뚜라미들이 사람이 다가가자 갑자기 울던 소리를 그치는 것을 언급하고 있음.
* **Fancy** Compson 집안의 말 이름.
* **sand spit** 좁고 긴 모래톱.
* **water gap** 작은 시내에 가로질러 놓여 있는 일종의 울타리.

her draining she climbed the bank her clothes flopping sat down

why dont you wring it out do you want to catch cold

yes

the water sucked and gurgled across the sand spit and on in the dark among the willows across the shallow the water rippled like a piece of cloth holding still a little light as water does

he's*crossed all the oceans all around the world

then she talked about him clasping her wet knees her face tilted back in the grey light the smell of honeysuckle there was a light in mothers room and in Benjys where T. P. was putting him to bed

do you love him

her hand came out I didnt move it fumbled down my arm and she held my hand flat against her chest her heart thudding

no no

did he make you then he made you do it let him he was stronger than you and he tomorrow Ill kill him I swear I will father neednt know until afterward and then you and I nobody need ever know we can take my school money*we can cancel my matriculation* Caddy you hate him dont you dont you

she held my hand against her chest her heart thudding I turned and caught her arm

Caddy you hate him dont you

she moved my hand up against her throat her heart was hammering there

---

* **he** Dalton Ames.
* **school money** 학비, 등록금.
* **we can cancel my matriculation** 이즈음 Quentin은 Harvard 대학에 입학하기 위한 준비를 하고 있었음.

poor Quentin

her face looked at the sky it was low so low that all smells and sounds of night seemed to have been crowded down like under a slack tent especially the honeysuckle it had got into my breathing it was on her face and throat like paint her blood pounded against my hand I was leaning on my other arm it began to jerk and jump and I had to pant to get any air at all out of that thick grey honeysuckle

yes I hate him I would die for him I've already died for him I die for him over and over again every-time this goes

when I lifted my hand I could still feel crisscrossed twigs and grass burning into the palm

poor Quentin

she leaned back on her arms her hands locked about her knees

youve never done that have you

what done what

that what I have what I did

yes yes lots of times with lots of girls

then I was crying her hand touched me again and I was crying against her damp blouse then she lying on her back looking past my head into the sky I could see a rim of white under her irises I opened my knife

do you remember the day damuddy died* when you sat down in the water in your drawers

yes

I held the point of the knife at her throat*

---

* **the day damuddy died** "Damuddy"는 1898년 여름에 사망함.

* **I held the point…at her throat** Quentin은 Caddy에게 함께 자살할 것을 제안하고 있음.

it wont take but a second just a second then I can do mine* I can do mine then

all right can you do yours by yourself

yes the blades long enough Benjys in bed by now

yes

it wont take but a second Ill try not to hurt

all right

will you close your eyes

no like this youll have to push it harder

touch your hand to it

but she didnt move her eyes were wide open looking past my head at the sky

Caddy do you remember how Dilsey fussed at you* because your drawers were muddy

dont cry

Im not crying Caddy

push it are you going to

do you want me to

yes push it

touch your hand to it

dont cry poor Quentin

but I couldnt stop she held my head against her damp hard breast I could hear her heart going firm and slow now not hammering and the water gurgling among the willows in the dark and waves of honeysuckle coming up the air my arm and shoulder were twisted under me

what is it what are you doing

her muscles gathered I sat up

its my knife I dropped it

she sat up

---

* **I can do mine** "I can cut my throat"의 뜻.
* **Dilsey fussed at you** 「딜지가 너를 야단쳤다」.

what time is it

I dont know

she rose to her feet I fumbled along the ground

Im going let it go

I could feel her standing there I could smell her damp clothes feeling her there

its right here somewhere

let it go you can find it tomorrow come on*

wait a minute I'll find it

are you afraid to

here it is it was right here all the time

was it come on

I got up and followed we went up the hill the crickets hushing before us*

its funny how you can sit down and drop something and have to hunt all around for it

the grey it was grey with dew slanting up into the grey sky then the trees beyond

damn that honeysuckle* I wish it would stop

you used to like it

we crossed the crest and went on toward the trees she walked into me she gave over a little the ditch was a black scar on the grey grass she walked into me again she looked at me and gave over we reached the ditch

lets go this way

what for

lets see if you can still see Nancys bones* I havent

---

* **come on** 「자, 어서」. 재촉할 때 쓰는 표현.

* **crickets hushing before us** 귀뚜라미가 울다가 사람이 다가감에 따라 울음소리를 그치는 것을 가르킴.

* **damn that honeysuckle** 「빌어먹을 인동덩굴!」.

* **Nancys bones** Nancy's bones. (Nancy는 Compson 집안의 말 이름으로 도랑에 빠져 다리가 부러지자 Roskus가 권총으로 사살함).

thought to look in a long time have you
it was matted with vines and briers dark
they were right here you cant tell whether you see them or not can you
stop Quentin
come on
the ditch narrowed closed she turned toward the trees
stop Quentin
Caddy
I got in front of her again
Caddy
stop it
I held her
Im stronger than you
she was motionless hard unyielding but still
I wont fight stop youd better stop
Caddy dont Caddy
it wont do any good dont you know it wont let me go
the honeysuckle drizzled and drizzled* I could hear the crickets watching us in a circle* she moved back went around me on toward the trees
you go on back to the house you neednt come
I went on
why dont you go on back to the house
damn that honeysuckle
we reached the fence she crawled through I crawled through when I rose from stooping he was coming out of the trees into the grey toward us com-

* **honeysuckle drizzled and drizzled** 「인동덩굴이 이슬비처럼 내렸다」.
* **I could hear … in a circle** 풀밭에서 울던 귀뚜라미들이 갑자기 울음을 그치는 것을 언급하고 있음 (254페이지를 참고하라).

ing toward us tall and flat and still even moving like he was still she went to him

this is Quentin Im wet Im wet all over you dont have to if you dont want to

their shadows one shadow her head rose it was above his on the sky higher their two heads

you dont have to if you dont want to

then not two heads the darkness smelled of rain of damp grass and leaves the grey light drizzling like rain the honeysuckle coming up in damp waves I could see her face a blur against his shoulder he held her in one arm like she was no bigger than a child he extended his hand

glad to know you

we shook hands then we stood there her shadow high against his shadow one shadow

whatre you going to do Quentin

walk a while I think Ill go through the woods to the road and come back through town

I turned away going

goodnight

Quentin

I stopped

what do you want

in the woods the tree frogs* were going smelling rain in the air they sounded like toy music boxes* that were hard to turn and the honeysuckle

come here

what do you want

come here Quentin

---

* **tree frogs** 나무나 숲에서 살고 있는 개구리.
* **toy music boxes** 장난감 자명악(自鳴樂).

I went back she touched my shoulder leaning down her shadow the blur of her face leaning down from his high shadow I drew back

look out

you go on home

Im not sleepy Im going to take a walk

wait for me at the branch

Im going for a walk

Ill be there soon wait for me you wait

no Im going through the woods

I didnt look back the tree frogs didnt pay me any mind* the grey light like moss in the trees drizzling but still it wouldnt rain after a while I turned went back to the edge of the woods as soon as I got there I began to smell honeysuckle again I could see the lights on the courthouse clock* and the glare of town the square on the sky and the dark willows along the branch* and the light in mothers windows the light still on in Benjys room and I stooped through the fence and went across the pasture* running I ran in the grey grass among the crickets the honeysuckle getting stronger and stronger and the smell of water then I could see the water the colour of grey honeysuckle I lay down on the bank with my face close to the ground so I couldnt smell the honeysuckle I couldnt smell it then and I lay there feeling the earth going through my clothes listening to the water and after a while I wasnt breathing so hard and I lay

---

* **pay me any mind** pay me any attention.
* **courthouse clock** Oxford Jefferson 광장 법원 건물에 설치되어 있는 시계.
* **branch** 시내, 개울.
* **pasture** "Benjy's pasture"로 불리우는 이 목장은 후일 콤프슨 회사에 팔림.

there thinking that if I didnt move my face I wouldnt have to breathe hard and smell it and then I wasnt thinking about anything at all she came along the bank and stopped I didnt move

its late you go on home

what

you go on home its late

all right

her clothes rustled I didnt move they stopped rustling

are you going in like I told you

I didnt hear anything

Caddy

yes I will if you want me to I will

I sat up she was sitting on the ground her hands clasped about her knee

go on to the house like I told you

yes Ill do anything you want me to anything yes

she didnt even look at me I caught her shoulder and shook her hard

you shut up

I shook her

you shut up you shut up

yes

she lifted her face then I saw she wasnt even looking at me at all I could see that white rim

get up

I pulled her she was limp I lifted her to her feet

go on now

was Benjy still crying when you left

go on

we crossed the branch the roof came in sight then

the windows upstairs

hes asleep now

I had to stop and fasten the gate she went on in the grey light the smell of rain and still it wouldnt rain and honeysuckle beginning to come from the garden fence beginning she went into the shadow I could hear her feet then

Caddy

I stopped at the steps I couldnt hear her feet

Caddy

I heard her feet then my hand touched her not warm not cool just still her clothes a little damp still

do you love him* now

not breathing except slow like far away breathing

Caddy do you love him now

I dont know

outside the grey light the shadows of things like dead things in stagnant water

I wish you were dead

do you you coming in now

are you thinking about him now

I dont know

tell me what youre thinking about tell me

stop stop Quentin

you shut up you shut up you hear me you shut up are you going to shut up

all right I will stop we'll make too much noise

Ill kill you do you hear

lets go out to the swing* theyll hear you here

Im not crying do you say Im crying

---

*him Dalton Ames를 가르키고 있음.

*swing yard-swing. 일마당에 설치해 놓은 그네로 두 사람이 서로 마주보고 앉아 있을 수 있도록 되어 있음.

no hush now we'll wake Benjy up
you go on into the house go on now
I am dont cry Im bad anyway you cant help it
theres a curse on us its not our fault is it our fault*
hush come on and go to bed now
you cant make me theres a curse on us
finally I saw him* he was just going into the barber-shop he looked out I went on and waited
Ive been looking for you two or three days
you wanted to see me
Im going to see you
he rolled the cigarette quickly with about two motions he struck the match with his thumb*
we cant talk here suppose I meet you somewhere
Ill come to your room are you at the hotel
no thats not so good you know that bridge over the creek in there back of
yes all right
at one oclock right
yes
I turned away
Im obliged to you
look
I stopped looked back
she all right
he looked like he was made out of bronze his khaki shirt*

* **theres a curse…our fault** Quentin은 Compson가문의 몰락을 하나의「저주」혹은「천벌」로 간주하고 있는 점에 주의하라.
* **him** Dalton Ames.
* **he struck the match with his thumb**「그는 엄지 손가락으로 성냥불을 그었다」.
* **khaki shirt** 카아키색 군복 상의.

she need me for anything now

I'll be there at one

she heard me tell T. P. to saddle Prince* at one oclock she kept watching me not eating much she came too

what are you going to do

nothing cant I go for a ride if I want to

youre going to do something what is it

none of your business* whore whore*

T. P. had Prince at the side door

I wont want him Im going to walk

I went down the drive and out the gate I turned into the lane then I ran before I reached the bridge I saw him leaning on the rail the horse was hitched in the woods he looked over his shoulder then he turned his back he didnt look up until I came onto the bridge and stopped he had a piece of bark in his hands breaking pieces from it and dropping them over the rail into the water

I came to tell you to leave town

he broke a piece of bark deliberately dropped it carefully into the water watched it float away

I said you must leave town

he looked at me

did she send you to me

I say you must go not my father not anybody I say it

listen save this for a while* I want to know if shes all right have they been bothering her up there

---

* **Prince** Compson 십안의 말 이름. 이밖에도 Queenie와 Fancy라는 말도 있음.
* **none of your business** 「네가 알 바 아냐」.
* **whore whore** *Light in August*에서 McKinley 역시 누이동생 Lena Grove를 가르켜 「창녀」라고 욕하고 있음
* **listen save this for a while** 「자, 잠깐 그 이야기는 덮어두고」.

thats something you dont need to trouble yourself about

then I heard myself saying Ill give you until sundown to leave town*

he broke a piece of bark and dropped it into the water then he laid the bark on the rail and rolled a cigarette with those two swift motions spun the match over the rail

what will you do if I dont leave

Ill kill you dont think that just because I look like a kid to you

the smoke flowed in two jets from his nostrils across his face

how old are you

I began to shake my hands were on the rail I thought if I hid them hed know why

Ill give you until tonight

listen buddy* whats your name Benjys the natural* isnt he you are

Quentin

my mouth said it I didnt say it at all

Ill give you till sundown

Quentin

he raked the cigarette ash carefully off against the rail he did it slowly and carefully like sharpening a pencil my hands had quit shaking

listen no good taking it so hard* its not your fault kid it would have been some other fellow

---

* **Ill give you until sundown to leave town** 「해실 때까지 읍내를 떠날 시간적 여유를 주겠다」.
* **buddy** bud.「여보게」혹은「이 친구」의 뜻
* **Benjy's the natural**「벤지는 선천적으로 백치이지」.
* **listen no good taking it so hard**「이봐, 그렇게 어렵게 생각할(받아드릴) 필요 없잖아」.

did you ever have a sister did you

no but theyre all bitches*

I hit him my open hand beat the impulse to shut it to his face his hand moved as fast as mine the cigarette went over the rail I swung with the other hand he caught it too before the cigarette reached the water he held both my wrists in the same hand his other hand flicked to his armpit under his coat behind him the sun slanted and a bird singing somewhere beyond the sun we looked at one another while the bird singing he turned my hands loose

look here

he took the bark from the rail and dropped it into the water it bobbed up the current took it floated away his hand lay on the rail holding the pistol loosely we waited

you cant hit it now

no

it floated on it was quite still in the woods I heard the bird again and the water afterward the pistol came up he didnt aim at all the bark disappeared then pieces of it floated up spreading he hit two more of them pieces of bark no bigger than silver dollars*

thats enough I guess

he swung the cylinder out*and blew into the barrel a thin wisp of smoke dissolved he reloaded the three

---

* **no but theyre all bitches** 「누이 동생은 없지만, 여자들이란 모두 암캐같은 년들이 아니겠느냐」. Quentin의 질문에 대한 Dalton Ames의 대답.

* **silver dollars** 1달러 짜리 은화.

* **he swung the cylinder out** Dalton Ames는 탄알을 장진하기 위하여 실린더를 한쪽으로 돌려 놓고 있음. "cylinder"는 회전식 연발권총의 탄창.

chambers* shut the cylinder* he handed it to me butt first*

what for I wont try to beat that

youll need it from what you said* Im giving you this one because youve seen what itll do

to hell with your gun*

I hit him I was still trying to hit him long after he was holding my wrists but I still tried then it was like I was looking at him through a piece of coloured glass I could hear my blood and then I could see the sky again and branches against it and the sun slanting through them and he holding me on my feet

did you hit me

I couldnt hear

what

yes how do you feel

all right let go

he let me go I leaned against the rail

do you feel all right

let me alone Im all right

can you make it home all right*

go on let me alone

youd better not try to walk take my horse

no you go on

you can hang the reins on the pommel and turn him loose he'll go back to the stable

let me alone you go on and let me alone

---

* **chamber** (총알을 저장하는) 약실.
* **cylinder** (회전식 연발권총의) 탄창.
* **he handed it to me butt first** 「그는 총 자루를 내쪽으로 향하여 권총을 나에게 넘겨 주었다」.
* **to hell with your gun** 「총같은 것 집어쳐!」.
* **youll need it from what you said** 「나를 죽이겠다고 하니 이 권총이 필요하겠지」.
* **make it home all right** 「무사히 집에 가다」.

I leaned on the rail looking at the water I heard him untie the horse and ride off and after a while I couldnt hear anything but the water and then the bird again I left the bridge and sat down with my back against a tree and leaned my head against the tree and shut my eyes a patch of sun came through and fell across my eyes and I moved a little further around the tree I heard the bird again and the water and then everything sort of rolled away and I didnt feel anything at all I felt almost good after all those days and the nights with honeysuckle coming up out of the darkness into my room where I was trying to sleep even when after a while I knew that he hadnt hit me that he had lied about that for her sake too and that I had just passed out like a girl* but even that didnt matter anymore and I sat there against the tree with little flecks of sunlight brushing across my face like yellow leaves on a twig listening to the water and not thinking about anything at all even when I heard the horse coming fast I sat there with my eyes closed and heard its feet bunch* scuttering the hissing sand and feet running and her hard running hands*

fool fool are you hurt

I opened my eyes her hands running on my face

I didnt know which way until I heard the pistol I didnt know where I didnt think he and you running off slipping I didnt think he would have

---

* **I had just passed out like a girl** 「나는 그만 계집애처럼 까므라쳤다」.
* **its feet bunch** 달리는 말을 갑자기 고삐를 당겨 멈추면 미끄러지며 네 발을 모두 모음.
* **her hard running hands** 총소리를 듣고 달려온 Caddy가 기절한 Quentin을 어루만지고 있음.

she held my face between her hands bumping my head against the tree*

stop stop that

I caught her wrists

quit that quit it

I knew he wouldnt I knew he wouldnt

she tried to bump my head against the tree

I told him never to speak to me again I told him

she tried to break her wrists free

let me go

stop it I'm stronger than you stop it now

let me go Ive got to catch him and ask his let me go Quentin please let me go let me go

all at once she quit her wrists went lax

yes I can tell him I can make him believe anytime I can make him

Caddy

she hadnt hitched Prince he was liable to strike out for home if the notion took him*

anytime he will believe me

do you love him Caddy

do I what

she looked at me then everything emptied out of her eyes and they looked like the eyes in the statues blank and unseeing and serene

put your hand against my throat

she took my hand and held it flat against her throat

now say his name

---

* **bumping my head against the tree** Quentin의 의식이 회복되도록 Caddy는 나무에 그의 머리를 부딪치고 있음.

* **he was liable··· notion took him** 「그놈은 생각만 나면 언제라도 집으로 내뺄듯 했다」.

Dalton Ames

I felt the first surge of blood there it surged in strong accelerating beats

say it again

her face looked off into the trees where the sun slanted and where the bird

say it again

Dalton Ames

her blood surged steadily beating and beating against my hand*

It kept on running for a long time, but my face felt cold and sort of dead, and my eye, and the cut place on my finger was smarting again.* I could hear Shreve working the pump, then he came back with the basin and a round blob of twilight wobbling in it, with a yellow edge like a fading balloon, then my reflection. I tried to see my face in it.

"Has it stopped?" Shreve said. "Give me the rag." He tried to take it from my hand.

"Look out," I said, "I can do it. Yes, it's about stopped now." I dipped the rag again, breaking the balloon. The rag stained the water. "I wish I had a clean one."*

"You need a piece of beefsteak for that eye," Shreve said. "Damn if you wont have a shiner* tomorrow. The son of a bitch,*" he said.

"Did I hurt him any?" I wrung out the hand-

---

* **her blood surged···against my hand** 여기에 인급된 Caddy의 피는 그 다음 줄에서 Quentin의 피와 연관되어 있음. Quentin은 Gerald 한테 얻어 맞고 Shreve와 Spoade의 도움을 받으며 피를 닦고 있음.

* **the cut place on my finger** 「내 손가락에 상처난 곳」.

* **smart** 아프다, 쑤시다 (hurt).

* **shiner** (얻어 맞아서) 시퍼렇게 멍든 눈 (black eye).

* **That son of a bitch** 「그 개자식」. Gerald Bland를 가르킴.

kerchief and tried to clean the blood off of my vest.

"You cant get that off," Shreve said. "You'll have to send it to the cleaner's. Come on, hold it on your eye, why dont you."

"I can get some of it off," I said. But I wasn't doing much good. "What sort of shape is my collar in?"

"I dont know," Shreve said. "Hold it against your eye. Here."

"Look out," I said. "I can do it. Did I hurt him any?"

"You may have hit him. I may have looked away just then or blinked or something. He boxed the hell out of you.* He boxed you all over the place. What did you want to fight him with your fists for? You goddamn fool. How do you feel?"

"I feel fine," I said. "I wonder if I can get something to clean my vest."

"Oh, forget your damn clothes. Does your eye hurt?"

"I feel fine," I said. Everything was sort of violet and still, the sky green paling into gold beyond the gable* of the house and a plume of smoke rising from the chimney without any wind. I heard the pump again. A man was filling a pail, watching us across his pumping shoulder. A woman crossed the door, but she didnt look out. I could hear a cow lowing somewhere.

"Come on," Shreve said, "Let your clothes alone

---

*He boxed the hell out of you 「그는 너를 몹시 때렸다」.

*gable 박공 牌樓, 박풍(牌風).

and put that rag on your eye. I'll send your suit out first thing tomorrow*."

"All right. I'm sorry I didn't bleed on him a little, at least."

"Son of a bitch," Shreve said. Spoade came out of the house, talking to the woman I reckon, and crossed the yard. He looked at me with his cold, quizzical eyes.

"Well, bud*," he said, looking at me, "I'll be damned if you dont go to a lot of trouble to have your fun. Kidnapping, then fighting*. What do you do on your holidays? burn houses?"

"I'm all right," I said. "What did Mrs Bland say?"

"She's giving Gerald hell for bloodying you up*. She'll give you hell for letting him, when she sees you. She dont object to the fighting, it's the blood that annoys her. I think you lost caste with her*a little by not holding your blood better. How do you feel?"

"Sure," Shreve said, "If you cant be a Bland, the next best thing is to commit adultery with one or get drunk and fight him, as the case may be."

"Quite right," Spoade said. "But I didnt know Quentin was drunk."

"He wasnt," Shreve said. "Do you have to be

---

* **first thing tomorrow** 내일 아침 맨 먼저.("the first thing in the morning"과 비슷한 표현).
* **bud** 「여보게」,「이 친구야」. "buddy"와 비교해 보라.
* **Kidnapping, then fighting** Spoade는 이태리 소녀 사건과 지금 Gerald와의 싸움을 언급하고 있음.
* **She's giving Gerald hell for bloodying you up** 그녀는 제럴드에게 너를 피투성이로 만들었다고 몹시 야단치고 있어」.
* **you lost caste with her** 「너는 그녀한테 점수가 깎였다」. "lose caste"는 「사회적 지위를 잃다」 혹은 「영락하다」의 뜻.

drunk to want to hit that son of a bitch?"

"Well, I think I'd have to be pretty drunk to try it, after seeing how Quentin came out. Where'd he learn to box?"

"He's been going to Mike's* every day, over in town," I said.

"He has?" Spoade said. "Did you know that when you hit him?"

"I dont know," I said. "I guess so. Yes."

"Wet it again," Shreve said. "Want some fresh water?"

"This is all right," I said. I dipped the cloth again and held it to my eye. "Wish I had something to clean my vest." Spoade was still watching me.

"Say," he said, "What did you hit him for? What was it he said?"

"I dont know. I dont know why I did.*"

"The first I knew was when you jumped up all of a sudden and said, 'Did you ever have a sister? did you?' and when he said No, you hit him. I noticed you kept on looking at him, but you didnt seem to be paying any attention to what anybody was saying until you jumped up and asked him if he had any sisters."

"Ah, he was blowing off as usual," Shreve said, "about his women. You know: like he does, before girls, so they dont know exactly what he's saying. All his damn innuendo and lying and a lot of stuff that dont make sense even. Telling us about some wench that he made a date with to meet at a dance hall in

*Mike's Mike's gymnasium.

*I dont know why I did Quentin이 갑자기 Gerald에게 공격을 가한 이유는 Gerald를 Dalton Ames로 착각했기 때문임. Gerald는 차안에서 계속 여성 편력을 자랑하고 있었음.

Atlantic City* and stood her up and went to the hotel and went to bed and how he lay there being sorry for her waiting on the pier for him, without him there to give her what she wanted. Talking about the body's beauty and the sorry ends thereof and how tough women have it, without anything else they can do except lie on their backs. Leda lurking in the bushes, whimpering and moaning for the swan,* see. The son of a bitch. I'd hit him myself. Only I'd grabbed up her damn hamper of wine and done it if it had been me."

"Oh," Spoade said, "the champion of dames. Bud, you excite not only admiration, but horror." He looked at me, cold and quizzical. "Good God," he said.

"I'm sorry I hit him," I said. "Do I look too bad to go back and get it over with*?"

"Apologies, hell," Shreve said, "Let them go to hell. We're going to town."

"He ought to go back so they'll know he fights like a gentleman," Spoade said. "Gets licked like one,* I mean."

"Like this?" Shreve said, "With his clothes all over blood?"

"Why, all right," Spoade said, "You know best."

"He cant go around in his undershirt," Shreve

---

* **Antlantic City** 미국 New Jersey주 남동부 대서양에 접해 있는 도시로 해수욕장과 도박장으로 유명함.

* **Lead lurking…for the swan** (그리스 신화) Leda는 백조로 변한 Zeus신으로부터 유혹을 받고 그의 아내가 됨. Helen, Clytemnestra, Castor 및 Pollux의 어머니. William Butler Yeats의 "Leda and the Swan"은 바로 Leda와 Zeus와의 사랑을 읊고 있음.

* **get it over with** 「(제럴드와의 싸움을) 끝장내다」. 여기서는 「사과한다」는 뜻.

* **Gets licked like one** 「신사답게 졌다」.

said, "He's not a senior yet. Come on, let's go to town."

"You neednt come," I said. "You go on back to the picnic."

"Hell with them*," Shreve said. "Come on here."

"What'll I tell them?" Spoade said. "Tell them you and Quentin had a fight too?"

"Tell them nothing," Shreve said. "Tell her her option expired at sunset. Come on, Quentin. I'll ask that woman where the nearest interurban*—"

"No," I said, "I'm not going back to town."

Shreve stopped, looking at me. Turning, his glasses looked like small yellow moons.

"What are you going to do?"

"I'm not going back to town yet. You go on back to the picnic. Tell them I wouldnt come back because my clothes were spoiled."

"Look here," he said, "What are you up to?"

"Nothing. I'm all right. You and Spoade go on back. I'll see you tomorrow." I went on across the yard, toward the road.

"Do you know where the station is?" Shreve said.

"I'll find it. I'll see you all tomorrow. Tell Mrs Bland I'm sorry I spoiled her party." They stood watching me. I went around the house. A rock path went down to the road. Roses grew on both sides of the path. I went through the gate, onto the road. It dropped downhill, toward the woods, and I could make out the auto beside the road. I went up the hill.

---

* **Hell with them** 「그사람들 집어치워!」.
* **interurban** — interurban station (도시와 도시를 연결하는 교통수단의 정거장).

The light increased as I mounted, and before I reached the top I heard a car. It sounded far away across the twilight and I stopped and listened to it. I couldnt make out the auto any longer, but Shreve was standing in the road before the house, looking up the hill. Behind him the yellow light lay like a wash of paint on the roof of the house. I lifted my hand and went on over the hill, listening to the car. Then the house was gone and I stopped in the green and yellow light and heard the car growing louder and louder, until just as it began to die away it ceased all together. I waited until I heard it start again. Then I went on.

As I descended the light dwindled slowly, yet at the same time without altering its quality, as if I and not light were changing, decreasing, though even when the road ran into trees you could have read a newspaper. Pretty soon I came to a lane. I turned into it. It was closer and darker than the road, but when it came out at the trolley stop*— another wooden marquee*— the light was still unchanged. After the lane it seemed brighter, as though I had walked through night in the lane and come out into morning again. Pretty soon the car came. I got on it, they turning to look at my eye, and found a seat on the left side.

The lights were on in the car, so while we ran between trees I couldnt see anything except my own face and a woman across the aisle with a hat sitting right on top of her head, with a broken feather in it,

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* **trolley stop** 전차 정거장.
* **wooden marquee** 목조로 된 간이 상점.

but when we ran out of the trees I could see the twilight again, that quality of light as if time really had stopped for a while, with the sun hanging just under the horizon, and then we passed the marquee where the old man had been eating out of the sack*, and the road going on under the twilight, into twilight and the sense of water peaceful and swift beyond. Then the car went on, the draught* building steadily up in the open door until it was drawing steadily through the car with the odour of summer and darkness except honeysuckle. Honeysuckle was the saddest odour of all, I think. I remember lots of them. Wistaria was one. On the rainy days when Mother wasnt feeling quite bad enough to stay away from the windows we used to play under it. When Mother stayed in bed Dilsey would put old clothes on us and let us go out in the rain because she said rain never hurt young folks. But if Mother was up we always began by playing on the porch until she said we were making too much noise, then we went out and played under the wistaria frame*.

This was where I saw the river for the last time this morning, about here. I could feel water beyond the twilight, smell. When it bloomed in the spring and it rained the smell was everywhere you didnt notice it so much at other times but when it rained the smell began to come into the house at twilight either it would rain more at twilight or there was something in the light itself but it always smelled

---

* **eating out of the sack** 「봉지에서 음식을 꺼내 먹으며」.
* **draught** draft (통풍, 외풍).
* **wistaria frame** 등나무로 만든 격자 모양의 정자.

strongest then until I would lie in bed thinking when will it stop when will it stop. The draft* in the door smelled of water, a damp steady breath. Sometimes I could put myself to sleep saying that over and over until after the honeysuckle got all mixed up in it the whole thing came to symbolise night and unrest I seemed to be lying neither asleep nor awake looking down a long corridor of grey halflight where all stable things had become shadowy paradoxical all I had done shadows all I had felt suffered taking visible form antic and perverse mocking without relevance inherent themselves with the denial of the significance they should have affirmed thinking I was I was not who was not was not who.

I could smell the curves of the river beyond the dusk and I saw the last light supine and tranquil upon tideflats like pieces of broken mirror, then beyond them lights began in the pale clear air, trembling a little like butterflies hovering a long way off. Benjamin the child of. How he used to sit before that mirror. Refuge unfailing in which conflict tempered silenced reconciled. Benjamin the child of mine old age held hostage into Egypt*. O Benjamin. Dilsey said it was because Mother was too proud for him. They come into white people's lives like that in sudden sharp black trickles that isolate white facts for an instant in unarguable truth like under a microscope; the rest of the time just voices that laugh when you see nothing to laugh at, tears when no reason for

---

* **draft** draught (통풍, 외풍).
* **Benjamin the child··· into Egypt** 구약성경에서 Joseph은 이집트에 팔리고 그의 동생 Benjamin은 Joseph 대신 인질로 잡혀 있음 (창세기 37~45).

tears. They will bet on the odd or even number of mourners at a funeral. A brothel full of them in Memphis* went into a religious trance* ran naked into the street. It took three policemen to subdue one of them. Yes Jesus O good man Jesus O that good man.

The car stopped. I got out, with them looking at my eye. When the trolley came it was full. I stopped on the back platform.

"Seats up front*," the conductor said. I looked into the car. There were no seats on the left side.

"I'm not going far," I said. "I'll just stand here."

We crossed the river. The bridge, that is, arching slow and high into space, between silence and nothingness where lights — yellow and red and green — trembled in the clear air, repeating themselves.

"Better go up front and get a seat," the conductor said.

"I get off pretty soon," I said. "A couple of blocks."

I got off before we reached the postoffice. They'd all be sitting around somewhere by now though, and then I was hearing my watch and I began to listen for the chimes and I touched Shreve's letter through my coat, the bitten shadows of the elms flowing upon my hand. And then as I turned into the quad* the

---

* **Memphis** 미국 Tennessee주 남서쪽에 위치해 있는 도시. Oxford/Jefferson에서 75마일 정도 떨어져 있음.
* **religious trance** 종교적인 황홀경, 종교에 취해 있는 무아의 경지.
* **Seats up front** 「앞에 빈 자리가 있읍니다」. 차장이나 운전사가 차를 타는 승객에게 하는 말.
* **quad** quadrangle (안뜰로 둘러 쌓인 기숙사 건물).

chimes did begin and I went on while the notes came up like ripples on a pool and passed me and went on, saying Quarter to what? All right. Quarter to what.

Our windows were dark. The entrance was empty. I walked close to the left wall when I entered, but it was empty: just the stairs curving up into shadows echoes of feet in the sad generations like light dust upon the shadows, my feet waking them like dust, lightly to settle again.

I could see the letter before I turned the light on, propped against a book on the table so I would see it. Calling him my husband. And then Spoade said they were going somewhere, would not be back until late, and Mrs Bland would need another cavalier. But I would have seen him and he cannot get another car for an hour because after six oclock. I took out my watch and listened to it clicking away, not knowing it couldnt even lie. Then I laid it face up on the table* and took Mrs Bland's letter and tore it across and dropped the pieces into the waste basket and took off my coat, vest, collar, tie and shirt. The tie was spoiled too, but then niggers. Maybe a pattern of blood he could call that the one Christ was wearing. I found the gasoline in Shreve's room and spread the vest on the table, where it would be flat, and opened the gasoline.

the first car in town a girl Girl that's what Jason couldn't bear smell of gasoline making him sick then got madder than ever because a girl Girl had no sister but Benjamin Benjamin the child of my sorrowful if I'd just had a mother so I could say Mother

*I laid it face up on the table 「나는 시계를 책상 위에 엎어 놓았다」.

Mother It took a lot of gasoline, and then I couldnt tell if it was still the stain or just the gasoline. It had started the cut to smarting again*so when I went to wash I hung the vest on a chair and lowered the light cord so that the bulb would be drying the splotch. I washed my face and hands, but even then I could smell it within the soap stinging, constricting the nostrils a little. Then I opened the bag and took the shirt and collar and tie out and put the bloody ones in and closed the bag, and dressed. While I was brushing my hair the half hour went. But there was until the three quarters anyway, except suppose *seeing on the rushing darkness only his own face no broken feather unless two of them but not two like that going to Boston the same night then my face his face for an instant across the crashing when out of darkness two lighted windows in rigid fleeing crash gone his face and mine just I see saw did I see not goodbye the marquee empty of eating the road empty in darkness in silence the bridge arching into silence darkness sleep the water peaceful and swift not goodbye*

I turned out the light and went into my bedroom, out of the gasoline but I could still smell it. I stood at the window the curtains moved slow out of the darkness touching my face like someone breathing asleep, breathing slow into the darkness again, leaving the touch. *After they had gone up stairs Mother lay back in her chair, the camphor handkerchief*to*

***It started the cut to smarting again** 「휘발유 때문에 상처가 난 곳이 다시 쑤시기 시작하였다」.

***camphor handkerchief** 장뇌를 적신 손수건. 기절하지 않도록 정신들게 하는 약으로 쓰임.

her mouth. Father hadn't moved he still sat beside her holding her hand the bellowing hammering away like no place for it in silence When I was little there was a picture in one of our books, a dark place into which a single weak ray of light came slanting upon two faces lifted out of the shadow. *You know what I'd do if I were King?* she never was a queen or a fairy she was always a king or a giant or a general *I'd break that place open and drag them out and I'd whip them good**It was torn out, jagged out. I was glad. I'd have to turn back to it until the dungeon was Mother herself she and Father upward into weak light holding hands and us lost somewhere below even them without even a ray of light. Then the honeysuckle got into it. As soon as I turned off the light and tried to go to sleep it would begin to come into the room in waves building and building up until I would have to pant to get any air at all out of it until I would have to get up and feel my way*like when I was a little boy *hands can see touching in the mind shaping unseen door Door now nothing hands can see* My nose could see gasoline, the vest on the table, the door. The corridor was still empty of all the feet in sad generations seeking water. *yet the eyes unseeing clenched like teeth not disbelieving doubting even the absence of pain shin ankle knee the long invisible flowing of the stair-railing where a misstep in the darkness filled with sleeping Mother Father Caddy Jason Maury door I am not afraid only Mother Father Caddy Jason Maury get-*

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* ***I'd whip them good*** 「그들을 실컷 때려 주겠다」.
* **feel one's way** 길을 더듬어 나가다.

ting so far ahead sleeping I will sleep fast when I door Door door It was empty too, the pipes, the porcelain, the stained quiet walls, the throne of contemplation* I had forgotten the glass, but I could *hands can see cooling fingers invisible swan-throat where less than Moses rod*the glass touch tentative not to drumming lean cool throat drumming cooling the metal the glass full overfull cooling the glass the fingers flushing sleep leaving the taste of dampened sleep in the long silence of the throat* I returned up the corridor, waking the lost feet in whispering battalions in the silence, into the gasoline, the watch telling its furious lie on the dark table. Then the curtains breathing out of the dark upon my face, leaving the breathing upon my face. A quarter hour yet. And then I'll not be. The peacefullest words. Peacefullest words. *Non fui. Sum. Fui. Nom sum*. Somewhere I heard bells once. Mississippi or Massachusetts. I was. I am not. Massachusetts or Mississippi. Shreve has a bottle* in his trunk. *Aren't you even going to open it* Mr and Mrs Jason Richmond Compson announce the *Three times. Days. Aren't you even going to open it* marriage of their daughter Candace *that liquor teaches you to confuse the means with the end.* I am. Drink. I was not. Let us sell Benjy's pasture so that Quentin may go to Harvard and I may knock my bones together and together. I

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* **throne of contemplation** 「묵상의 옥좌」. 즉, 「화장실」을 점잖게 이르는 말.
* ***Moses rod*** 모세의 지팡이. 모세는 이 지팡이로 바위를 깨뜨려 목마른 이스라엘 백성에게 물을 공급함 (민수기 20 : 7~11).
* ***Non fui. Sum. Fui. Nom Sum*** 라틴어 I was not. I am. I was. I am not. (Quentin은 여기서 존재 문제를 상기시키고 있음. "Nom"은 "Non"의 誤字임).
* **a bottle** a bottle of whiskey.

will be dead in. Was it one year Caddy said. Shreve has a bottle in his trunk. Sir I will not need Shreve's I have sold Benjy's pasture and I can be dead in Harvard Caddy said in the caverns and the grottoes of the sea tumbling peacefully to the wavering tides because Harvard is such a fine sound forty acres*is no high price for a fine sound. A fine dead sound we will swap Benjy's pasture for a fine dead sound. It will last him a long time because he cannot hear it unless he can smell it *as soon as she came in the door he began to cry* I thought all the time it was just one of those town squirts* that Father was always teasing her about until. I didnt notice him any more than any other stranger drummer*or what thought they were army shirts until all of a sudden I knew he wasn't thinking of me at all as a potential source of harm, but was thinking of her when he looked at me was looking at me through her like through a piece of coloured glass *why must you meddle with me dont you know it wont do any good I thought you'd have left that for Mother and Jason*

*did Mother set Jason to spy on you** I wouldnt have.

Women only use other people's codes of honour it's because she loves Caddy staying downstairs even when she was sick so Father couldnt kid Uncle Maury before Jason Father said Uncle Maury

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* **forty acres** forty acres of pasture. (골프회사에 관 "Benjy's pasture"를 가르킴).
* **town squirts** 시내 건달들, 시내 불량배들.
* **stranger drummer** 낯선 떠돌이 도붓장수.
* ***did mother set Jason to spy on you*** 「어머니가 제이슨을 시켜 너를 망보게 했느냐?」

was too poor a classicist to risk the blind immortal boy* in person he should have chosen Jason because Jason would have made only the same kind of blunder Uncle Maury himself would have made not one to get him a black eye the Patterson boy was smaller than Jason too they sold the kites for a nickel apiece until the trouble over finances Jason got a new partner still smaller one small enough anyway because T. P. said Jason still treasurer but Father said why should Uncle Maury work if he father could support five or six niggers that did nothing at all but sit with their feet in the oven he certainly could board and lodge* Uncle Maury now and then and lend him a little money who kept his Father's belief in the celestial derivation of his own species at such a fine heat then Mother would cry and say that Father believed his people were better than hers that he was ridiculing Uncle Maury to teach us the same thing she couldnt see that Father was teaching us that all men are just accumulations dolls stuffed with sawdust swept up from the trash heaps where all previous dolls had been thrown away the sawdust flowing from what wound in what side that not for me died not. It used to be I thought of death as a man something like Grandfather a friend of his a kind of private and particular friend like we used to think of Grandfather's desk not to touch it not even to talk loud in the room where it was I always thought of them as being together somewhere all the time wait-

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* **the blind immortal boy** 불멸의 장님 소년. 사랑의 신 Cupid로 그는 활과 화살을 지닌 미소년으로 표현됨.
* **board and lodge** 숙식을 제공하다.

ing for old Colonel Sartoris*to come down and sit with them waiting on a high place beyond cedar trees Colonel Sartoris was on a still higher place looking out across at something and they were waiting for him to get done looking at it and come down Grandfather wore his uniform* and we could hear the murmur of their voices from beyond the cedars they were always talking and Grandfather was always right

The three quarters began. The first note sounded, measured and tranquil, serenely peremptory, emptying the unhurried silence for the next one and that's it if people could only change one another forever that way merge like a flame swirling up for an instant then blown cleanly out along the cool eternal dark instead of lying there trying not to think of the swing until all cedars came to have that vivid dead smell of perfume that Benjy hated so. Just by imagining the clump it seemed to me that I could hear whispers secret surges smell the beating of hot blood under wild unsecret flesh watching against red eyelids the swine untethered in pairs rushing coupled into the sea*and he*we must just stay awake and see evil done for a little while its not always and i*it doesnt have to be even that long for a man of cour-

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* **Colonel Sartoris** Colonel John Sartoris. *Sartoris*와 *The Unvanquished*에 등장하는 주인공으로 Faulkner의 증조 할아버지를 모델로 하고 있음 .
* **Grandfather wore his uniform** Quentin의 할아버지 Jason Lycurgus Compson 2세는 남북전쟁 당시 준장이었음.
* **swine untethered…the sea** 신약 성경에서 예수는 귀신들린 사람으로부터 마귀를 쫓고, 그 마귀들은 돼지떼 속으로 들어가 함께 바다 속에 들어감 (누가복음 8: 26~36).
* **and he** 이 표현 다음에는 Mr. Compson의 말이 시작됨. "Mr. Compson says" 정도의 뜻.
* **and I** 이 표현 다음에는 Quentin의 말이 시작됨. "I say" 정도의 뜻.

age and he do you consider that courage and i yes sir dont you and he every man is the arbiter of his own virtues whether or not you consider it courageous is of more importance than the act itself than any act otherwise you could not be in earnest and i you dont believe i am serious and he i think you are too serious to give me any cause for alarm you wouldnt have felt driven to the expedient of telling me you have committed incest otherwise and i i wasnt lying i wasnt lying and he you wanted to sublimate a piece of natural human folly into a horror and then exorcise it with truth and i it was to isolate her* out of the loud world so that it would have to flee us of necessity*and then the sound of it would be as though it had never been and he did you try to make her do it and i i was afraid to i was afraid she might and then it wouldnt have done any good but if i could tell you we did it would have been so and then the others wouldnt be so and then the world would roar away and he and now this other you are not lying now either but you are still blind to what is in yourself to that part of general truth the sequence of natural events and their causes which shadows every mans brow even benjys you are not thinking of finitude you are contemplating an apotheosis in which a temporary state of mind will become symmetrical above the flesh and aware both of itself and of the flesh it will not quite discard you will not even be dead and i temporary and he you cannot bear to think that someday it will no longer

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* **her** Caddy를 가르킴.

* **of necessity** 필연적으로, 당연히 (necessarily).

hurt you like this now were getting at it you seem to regard it merely as an experience that will whiten your hair overnight so to speak without altering your appearance at all you wont do it under these conditions it will be a gamble and the strange thing is that man who is conceived by accident and whose every breath is a fresh cast with dice already loaded against him* will not face that final main which he knows before hand* he has assuredly to face without essaying expedients ranging all the way from violence to petty chicanery that would not deceive a child until someday in very disgust he risks everything on a single blind turn of a card* no man ever does that under the first fury of despair or remorse or bereavement he does it only when he has realised that even the despair or remorse or bereavement is not particularly important to the dark diceman* and i temporary and he it is hard believing to think* that a love or a sorrow is a bond purchased without design and which matures willynilly and is recalled without warning to be replaced by whatever issue the gods happen to be floating at the time no you will not do that until you come to believe that even she was not quite worth despair perhaps and i i will never do that nobody knows what i know and he i think youd better go on up to cambridge* right away you might

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* **a fresh cast with dice already loaded against him** 「인간에게 이미 불리하도록 지워진 주사위의 던짐」.
* **before hand** beforehand (먼저, 미리).
* **on a single blind turn of a card** 「눈을 감은채 단 한장의 카드 패를 뒤집어」.
* **the dark diceman** 죽음의 사자 (Angel of Death)를 가르킴.
* **cambridge** Cambridge. 미국 Massachusetts주 Boston 근교에 있는 도시로 Harvard 대학의 소재지.

go up into maine* for a month you can afford it if you are careful it might be a good thing watching pennies has healed more scars than jesus* and i suppose i realise what you believe i will realise up there next week or next month and he then you will remember that for you to go to harvard has been your mothers dream since you were born and no compson has ever disappointed a lady* and i temporary it will be better for me for all of us and he every man is the arbiter of his own virtues but let no man prescribe for another mans wellbeing and i temporary and he was the saddest word of all there is nothing else in the world its not despair until time its not even time until it was*

The last note sounded. At last it stopped vibrating and the darkness was still again. I entered the sitting room and turned on the light. I put my vest on. The gasoline was faint now, barely noticeable, and in the mirror the stain didnt show. Not like my eye did, anyway.* I put on my coat. Shreve's letter crackled through the cloth and I took it out and examined the address, and put it in my side pocket. Then I carried the watch into Shreve's room and put it in his drawer*

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* **maine** Maine. 미국 북동부 Canada 국경에 인접해 있는 주.
* **pennies has healed more scars than jesus** 「돈이 예수님 보다 더 많은 상처를 치료해 주어왔다」.
* **no compson has ever disappointed a lady** 대부분의 전통적인 남부의 귀족처럼 Compson 집안 역시 여성에 대하여 기사도적인 면을 보여주고 있음.
* **until time its not even time until it was** 이 부분에 이르러 Quentin의 의식은 더욱 혼미에 빠짐.
* **Not like my eye did, anyway** 「어쨌든, (멍이 든) 내 눈처럼 표가 나지는 않았다」.
* **Then I carried the watch…in his drawer** Quentin은 유리가 깨진 손목시계를 마침내 Shreve의 옷장 속에 넣는 점에 유의하라. 그는 이런 상징적인 제스처와 함께 시간과 영원한 작별을 고하고 있음.

and went to my room and got a fresh handkerchief and went to the door and put my hand on the light switch. Then I remembered I hadnt brushed my teeth, so I had to open the bag again. I found my toothbrush and got some of Shreve's paste* and went out and brushed my teeth. I squeezed the brush as dry as I could and put it back in the bag and shut it, and went to the door again. Before I snapped the light out I looked around to see if there was anything else, then I saw that I had forgotten my hat. I'd have to go by the postoffice and I'd be sure to meet some of them, and they'd think I was a Harvard Square student making like he was a senior.* I had forgotten to brush it too,* but Shreve had a brush, so I didnt have to open the bag any more.

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* **Shreve's paste** Shreve's toothpaste (치약).
* **making like he was a senior** 「마치 대학 4학년 학생처럼 행세하고 있는」.
* **I had forgotten to brush it too** Quentin은 자살하기에 앞서 새옷으로 갈아입을 뿐만 아니라 이를 닦고 모자를 손질하는 등 여러 가지 의식적(儀式的)인 행동을 보이고 있는 점에 주의하라.

APRIL SIXTH 1928

(Jason Section)

ONCE A BITCH ALWAYS A BITCH,* what I say. I says you're lucky if her playing out of school* is all that worries you. I says she ought to be down there in that kitchen right now, instead of up there in her room, gobbing paint on her face and waiting for six niggers that cant even stand up out of a chair unless they've got a pan full of bread and meat to balance them, to fix breakfast for her. And Mother says,

"But to have the school authorities* think that I have no control over her, that I cant —"

"Well," I says, "You cant, can you? You never have tried to do anything with her," I says, "How do you expect to begin this late, when she's seventeen years old*?"

She thought about that for a while.

"But to have them think that . . . I didn't even know she had a report card.* She told me last fall that

Caddy의 사생아인 Quentin을 뜻하는 말.

* **Once a bitch always a bitch** 「한번 개년이 되면 영원히 개년이 되는 법이다」. Jason은 여기서 자기의 생질 Miss Quentin을 두고 말하고 있음.
* **play out of school** 수업을 빼 먹다, 무단 결석하다 (play truant).
* **school authorities** 학교 당국자들.
* **she's seventeen years old** Caddy의 사생아 Miss Quentin의 나이는 흑인 하인 Luster와 비슷함.
* **report card** 성적표.

they had quit using them this year. And now for Professor* Junkin to call me on the telephone and tell me if she's absent one more time, she will have to leave school. How does she do it? Where does she go? You're down town all day; you ought to see her if she stays on the streets."

"Yes," I says, "If she stayed on the streets. I dont reckon she'd be playing out of school just to do something she could do in public," I says.

"What do you mean?" she says.

"I dont mean anything," I says. "I just answered your question." Then she begun to cry again, talking about how her own flesh and blood* rose up to curse her.

"You asked me," I says.

"I dont mean you," she says. "You are the only one of them that isn't a reproach to me."

"Sure," I says, "I never had time to be. I never had time to go to Harvard like Quentin or drink myself into the ground* like Father. I had to work. But of course if you want me to follow her around and see what she does, I can quit the store and get a job where I can work at night. Then I can watch her during the day and you can use Ben for the night shift*."

"I know I'm just a trouble and a burden to you," she says, crying on the pillow.

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* **Professor** 여기서는 대학 교수가 아니라 고등학교 교장 선생님를 가르킴.
* **her own flesh and blood** 「그녀 자신의 혈육」_「그녀 자신의 육친」(her own family).
* **drink oneself into the ground** : 술을 너무 많이 마셔 죽다 (kill oneself with drink).
* **night shift** 밤교대. 낮교대는 "day shift"라고 함.

"I ought to know it," I says. "You've been telling me that for thirty years. Even Ben ought to know it now. Do you want me to say anything to her about it?"

"Do you think it will do any good?" she says.

"Not if you come down there interfering just when I get started," I says. "If you want me to control her, just say so and keep your hands off. Everytime I try to, you come butting in* and then she gives both of us the laugh."

"Remember she's your own flesh and blood," she says.

"Sure," I says, "that's just what I'm thinking of —flesh. And a little blood too, if I had my way.* When people act like niggers, no matter who they are the only thing to do is treat them like a nigger."

"I'm afraid you'll lose your temper with her," she says.

"Well," I says, "You haven't had much luck with your system. You want me to do anything about it, or not? Say one way or the other; I've got to get on to work."

"I know you have to slave your life away* for us," she says. "You know if I had my way, you'd have an office of your own to go to, and hours that became a Bascomb. Because you are a Bascomb, despite your name. I know that if your father could have for-

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* **come butting in** 간섭하다, 끼어들다.
* **that's just what···my way** Mrs. Compson이 Miss Quentin을 가르켜 Jason의 「혈육」(flesh and blood)이라고 말하자 Jason은 그 말을 받아서 「내식으로 한다면 살점이 떨어지고 피가 나도록 그녀를 엄하게 다스리겠다」는 뜻으로 말하고 있음.
* **slave one's life away** 일생을 노예처럼 일하며 보내다.

seen — "

"Well," I says, "I reckon he's entitled to guess wrong now and then, like anybody else, even a Smith or a Jones*." She begun to cry again.

"To hear you speak bitterly of your dead father," she says.

"All right," I says, "all right. Have it your way*. But as I haven't got an office, I'll have to get on to what I have got. Do you want me to say anything to her?"

"I'm afraid you'll lose your temper with her," she says.

"All right," I says, "I wont say anything, then."

"But something must be done," she says. "To have people think I permit her to stay out of school and run about the streets, or that I cant prevent her doing it. . . . Jason, Jason," she says, "How could you. How could you leave me with these burdens."

"Now, now," I says, "You'll make yourself sick*. Why dont you either lock her up all day too, or turn her over to me and quit worrying over her?"

"My own flesh and blood," she says, crying. So I says,

"All right. I'll tend to her. Quit crying, now."

"Dont lose your temper," she says. "She's just a child, remember."

"No," I says, "I wont." I went out, closing the door.

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* **a Smith or a Jones** 갑남을녀, 필부필녀 (anybody). Smith와 Jones는 미국에서 가장 흔한 이름 중의 하나임.
* **Have it your way** 「어머님 마음대로 하십시오」.
* **You'll make yourself sick** 「그러다가 병이 날 겁니다」.

"Jason," she says. I didn't answer. I went down the hall. "Jason," she says beyond the door. I went on down stairs. There wasn't anybody in the dining-room, then I heard her in the kitchen. She was trying to make Dilsey let her have another cup of coffee. I went in.

"I reckon that's your school costume,* is it?' I says. "Or maybe today's a holiday?"

"Just a half a cup, Dilsey," she says. "Please."

"No, suh,*" Dilsey says, "I aint gwine do* it. You aint got no business wid mo'n one cup,* a seventeen year old gal, let lone whut Miss Cahline say.* You go on and git dressed for school, so you kin ride to town wid Jason. You fixin to* be late again."

"No she's not," I says. "We're going to fix that right now." She looked at me, the cup in her hand. She brushed her hair back from her face, her kimono* slipping off her shoulder. "You put that cup down and come in here a minute," I says.

"What for?" she says.

"Come on," I says. "Put that cup in the sink and come in here."

"What you up to now, Jason?" Dilsey says.

"You may think you can run over me like you do

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* **school costume** 학교 갈 때 입는 복장.
* **No, suh** No, sir (No의 강조형).
* **aint gwine do** ain't going (to) do.
* **wid mo'n one cup** with more than one cup (of coffee).
* **let lone whut miss Cahline say** let alone what Miss Caroline says. (Dilsey는 여기서 Mrs. Compson이 Miss Quentin에게 커피 한 잔 이상은 허락하고 있지 않음을 언급하고 있음).
* **You fixin to** You (are) about to.
* **kimono** 키모노, 여자들이 입는 헐거운 화장옷.

your grandmother and everybody else," I says, "But you'll find out different. I'll give you ten seconds to put that cup down like I told you."

She quit looking at me. She looked at Dilsey. "What time is it, Dilsey?" she says. "When it's ten seconds, you whistle. Just a half a cup. Dilsey, pl—"

I grabbed her by the arm. She dropped the cup. It broke on the floor and she jerked back, looking at me, but I held her arm. Dilsey got up from her chair.

"You, Jason," she says.

"You turn me loose," Quentin says, "I'll slap you."

"You will, will you?" I says, "You will will you?" She slapped at me. I caught that hand too and held her like a wildcat. "You will, will you?" I says. "You think you will?"

"You, Jason!" Dilsey says. I dragged her into the diningroom. Her kimono came unfastened, flapping about her, damn near naked.* Dilsey came hobbling along. I turned and kicked the door shut in her face.

"You keep out of here," I says.

Quentin was leaning against the table, fastening her kimono. I looked at her.

"Now," I says, "I want to know what you mean, playing out of school and telling your grandmother lies and forging her name on your report and worrying her sick.* What do you mean by it?"

She didn't say anything. She was fastening her kimono up under her chin, pulling it tight around her,

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* **damn near naked** 「거의 벌거벗은 것이나 마찬가지로」.
* **worrying her sick** 「외할머니를 걱정시켜 병이 나게 하고」

looking at me. She hadn't got around to painting herself* yet and her face looked like she had polished it with a gun rag.* I went and grabbed her wrist. "What do you mean?" I says.

"None of your damn business," she says. "You turn me loose."

Dilsey came in the door. "You, Jason," she says.

"You get out of here, like I told you," I says, not even looking back. "I want to know where you go when you play out of school," I says. "You keep off the streets, or I'd see you. Who do you play out with? Are you hiding out in the woods with one of those damn slick-headed jellybeans*? Is that where you go?"

"You — you old goddamn*!" she says. She fought, but I held her. "You damn old goddamn!" she says.

"I'll show you," I says. "You may can scare an old woman off, but I'll show you who's got hold of you now." I held her with one hand, then she quit fighting and watched me, her eyes getting wide and black.

"What are you going to do?" she says.

"You wait until I get this belt out* and I'll show you," I says, pulling my belt out. Then Dilsey grabbed my arm.

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* **paint oneself** 화장하다.
* **like she had polished it with a gun rag** 「총을 닦는 걸레로 얼굴을 닦아 낸 것처럼」. Miss Quentin의 얼굴이 「반짝거리고 기름투성이며 더럽다」는 뜻.
* **slick-headed jellybeans** 머리를 번지르하게 빗어 올린 건달들. "jellybeans"은 "squirts"와 비슷한 뜻으로 쓰임.
* **you old goddamn** 여기서 "gaddamn"은 명사적 용법으로 쓰이고 있으나 표준 용법은 아님.
* **until I get this belt out** 가죽으로 된 혁대는 흔히사람을 매질하는 데 쓰임.

"Jason," she says, "You, Jason! Aint you shamed of yourself.*"

"Dilsey," Quentin says, "Dilsey."

"I aint gwine let him," Dilsey says, "Dont you worry, honey." She held to my arm. Then the belt came out and I jerked loose and flung her away. She stumbled into the table. She was so old she couldn't do any more than move hardly. But that's all right: we need somebody in the kitchen to eat up the grub the young ones cant tote off.* She came hobbling between us, trying to hold me again. "Hit me, den," she says, "ef nothin else but hittin somebody wont do you.* Hit me," she says.

"You think I wont?" I says.

"I dont put no devilment beyond you,*" she says. Then I heard Mother on the stairs. I might have known she wasn't going to keep out of it. I let go. She stumbled back against the wall, holding her kimono shut.

"All right," I says, "We'll just put this off a while. But dont think you can run it over me. I'm not an old woman, nor an old half dead nigger, either. You damn little slut,*" I says.

"Dilsey," she says, "Dilsey, I want my mother."

Dilsey went to her. "Now, now," she says, "He

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* **Aint you shamed of yourself** Ain't you ashamed of yourself (부끄럽지도 않읍니까?, 창피하지도 않읍니까?).
* **tote off** 나르다, 운반하다 (carry off).
* **ef nothin else but hittin somebody wont do you** if nothing else but hitting somebody won't do you (기어고 누구든지 때려야 직성이 풀린다면).
* **I dont put no devilment beyond you** 「도련님 보다 더 비열한 행동을 할 사람은 없지요」.
* **You damn little slut** 「이 암캐같은 년!」. "slut"은 「단정치 못한 여자」, 「행실이 나쁜 여자」, 「말광량이」의 뜻.

aint gwine so much as lay his hand on you while Ise here." Mother came on down the stairs.

"Jason," she says, "Dilsey."

"Now, now," Dilsey says, "I aint gwine let him tech* you." She put her hand on Quentin. She knocked it down.

"You damn old nigger," she says. She ran toward the door.

"Dilsey," Mother says on the stairs. Quentin ran up the stairs, passing her. "Quentin," Mother says, "You, Quentin." Quentin ran on. I could hear her when she reached the top, then in the hall. Then the door slammed.

Mother had stopped. Then she came on. "Dilsey," she says.

"All right," Dilsey says, "Ise comin*. You go on and git dat car* and wait now," she says, "so you kin cahy* her to school."

"Dont you worry," I says. "I'll take her to school and I'm going to see that she stays there. I've started this thing, and I'm going through with it."

"Jason," Mother says on the stairs.

"Go on, now," Dilsey says, going toward the door. "You want to git her started* too? Ise comin, Miss Cahline."

I went on out. I could hear them on the steps. "You go on back to bed now," Dilsey was saying,

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* **while Ise here** while I'm here.
* **aint gwine let him tech** ain't going (to) let him touch.
* **Ise comin** I'm coming (네, 지금 갑니다).
* **git dat car** get that car.
* **kin cahy** can carry.
* **git her started** get her started (그녀를 발작시키다, 그녀를 화나게 하다).

" Dont you know you aint feeling well enough to git up yet? Go on back, now. I'm gwine to see she gits to school in time*."

I went on out the back to back the car out, then I had to go all the way round to the front before I found them.

" I thought I told you to put that tire on the back of the car," I says.

" I aint had time," Luster says. " Aint nobody to watch him till mammy git done in de kitchen*."

" Yes," I says, " I feed a whole damn kitchen full of niggers to follow around after him, but if I want an automobile tire changed, I have to do it myself."

" I aint had nobody to leave him wid," he says. Then he begun moaning and slobbering.

" Take him on round to the back," I says. " What the hell* makes you want to keep him around here where people can see him? " I made them go on, before he got started bellowing good. It's bad enough on Sundays, with that damn field full of people that haven't got a side show* and six niggers to feed, knocking a damn oversize mothball around. He's going to keep on running up and down that fence and bellowing every time they come in sight until first thing I know they're going to begin charging me golf

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* **I'm gwine to see she gits to school in time** 「그니가 학교에 늦지 않도록 제가 잘 보살펴 주겠읍니다」.
* **till mammy git done in de kitchen** 「할머니가 부엌에서 일을 다 마칠 때까지」. "mammy"는 원래 「어머니」의 뜻이지만 여기서 Luster는 외할머니인 Dilsey를 가르키고 있음.
* **the hell** 도대체, 대관절(앞에 나온 의문사 What의 강조형).
* **side show** (서커스 따위의) 여흥, 촌극.

dues, then Mother and Dilsey'll have to get a couple of china door knobs and a walking stick and work it out, unless I play at night with a lantern. Then they'd send us all to Jackson, maybe. God knows, they'd hold Old Home week* when that happpened.

I went on back to the garage. There was the tire, leaning against the wall, but be damned if I was going to put it on.* I backed out and turned around. She was standing by the drive. I says,

"I know you haven't got any books: I just want to ask you what you did with them, if it's any of my business. Of course I haven't got any right to ask," I says, "I'm just the one that paid $11.65 for them last September."

"Mother buys my books," she says. "There's not a cent of your money on me. I'd starve first."

"Yes?" I says. "You tell your grandmother that and see what she says. You dont look all the way naked," I says, "even if that stuff on your face does hide more of you than anything else you've got on."

"Do you think your money or hers either paid for a cent of this?" she says.

"Ask your grandmother," I says. "Ask her what became of those checks. You saw her burn one of them, as I remember." She wasn't even listening, with her face all gummed up with paint* and her eyes hard as a fice dog's.*

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* **Old Home week** 마을에 살았던 사람들을 초대하여 베푸는 축제 주간.
* **be damned if I was going to put it on** 「내가 타이어를 갈아 끼나 봐라」 혹은 「죽어도 타이어를 갈아 끼지 않겠다」.
* **with her face all gummed up with paint** 「얼굴에 온통 화장품을 찍어 바르고」.
* **fice dog** 잡종개 (small mongrel dog).

"Do you know what I'd do if I thought your money or hers either bought one cent of this?" she says, putting her hand on her dress.

"What would you do?" I says, "Wear a barrel?*"

"I'd tear it right off and throw it into the street," she says. "Dont you believe me?"

"Sure you would," I says. "You do it every time."

"See if I wouldn't," She says. She grabbed the neck of her dress in both hands and made like she would tear it.

"You tear that dress," I says, "And I'll give you a whipping right here that you'll remember all your life."

"See if I dont," she says. Then I saw that she really was trying to tear it, to tear it right off of her. By the time I got the car stopped and grabbed her hands there was about a dozen people looking. It made me so mad for a minute it kind of blinded me.

"You do a thing like that again and I'll make you sorry you ever drew breath," I says.

"I'm sorry now," she says. She quit, then her eyes turned kind of funny and I says to myself if you cry here in this car, on the street, I'll whip you. I'll wear you out.* Lucky for her she didn't, so I turned her wrists loose and drove on. Luckily we were near an alley, where I could turn into the back street and dodge the square. They were already putting the tent up in Beard's lot.* Earl had already given me the two

* **Wear a barrel?** 「(밀가루를 담는 널판지로 된) 통을 입겠느냐?」.

* **I'll wear you out** 「너를 실컷 때려 주겠다」.

* **They were already … in Beard's lot** 이날 쇼단이 Jefferson에 도착하여 공연할 천막을 치고 있음. Luster는 바로 이 쇼 구경을 하려고 잃어버린 25전짜리 은화를 찾고 있음.

passes* for our show windows. She sat there with her face turned away, chewing her lip. "I'm sorry now," she says. "I dont see why I was ever born."

"And I know of at least one other person that dont understand all he knows about that," I says. I stopped in front of the school house. The bell had rung, and the last of them were just going in. "You're on time for once, anyway," I says. "Are you going in there and stay there, or am I coming with you and make you?" She got out and banged the door. "Remember what I say," I says, "I mean it. Let me hear one more time that you are slipping up and down back alleys with one of those damn squirts*."

She turned back at that. "I dont slip around," she says. "I dare anybody to know everything I do."

"And they all know it, too," I says. "Everybody in this town knows what you are. But I wont have it anymore, you hear? I dont care what you do, myself," I says, "But I've got a position in this town, and I'm not going to have any member of my family going on like a nigger wench*. You hear me?"

"I dont care," she says, "I'm bad and I'm going to hell, and I dont care. I'd rather be in hell than anywhere where you are."

"If I hear one more time that you haven't been to school, you'll wish you were in hell," I says. She turned and ran on across the yard. "One more time, remember," I says. She didn't look back.

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* **passes** 입장권, 통행권 (tickets).
* **those damn squirts** 「그 빌어먹을 부랑배들 (건달들)」.
* **nigger wench** 흑인 계집 아이. "wench"는 「천한 여자」의 뜻.

I went to the postoffice and got the mail and drove on to the store and parked. Earl looked at me when I came in. I gave him a chance to say something about my being late, but he just said,

"Those cultivators have come. You'd better help Uncle Job put them up."

I went on to the back, where old Job was uncrating them, at the rate of about three bolts to the hour.

"You ought to be working for me," I says. "Every other no-count nigger* in town eats in my kitchen."

"I works to suit de man whut pays me* Sat'dy* night," he says. "When I does dat, it dont leave me a whole lot of time to please other folks." He screwed up a nut. "Aint nobody works much in dis country cep* de boll-weevil,* noways," he says.

"You'd better be glad you're not a boll-weevil waiting on those cultivators," I says. "You'd work yourself to death before they'd be ready to prevent you."

"Dat's de troof,*" he says, "Boll-weevil got tough time. Work ev'y* day in de week out in de hot sun, rain er shine* Aint got no front porch to set on en watch* de wattermilyuns* growin and Sat'dy dont

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* **no-count nigger** 무가치한 (보잘것 없는) 흑인.
* **de man whut pays me** the man who pays me. 즉, Job이 고용되어 있는 상점주인 Earl을 가르킴.
* **Sat'dy** Saturday.
* **cep** except.
* **boll-weevil** 목화다래 바구미, 목화 꼬투리를 갉아 먹는 바구미과의 곤충.
* **Dat's de troof** That's the truth.
* **ev'y** every.
* **rain er shine** rain or shine (비가 오건 개이건)
* **set on en watch** sit on and watch.
* **wattermilyuns** watermelons.

mean nothin a-tall* to him."

"Saturday wouldn't mean nothing to you, either," I says, "if it depended on me to pay you wages. Get those things out of the crates now and drag them inside."

I opened her letter first and took the check out. Just like a woman. Six days late. Yet they try to make men believe that they're capable of conducting a business. How long would a man that thought the first of the month came on the sixth last in business. And like as not, when they sent the bank statement out, she would want to know why I never deposited my salary until the sixth. Things like that never occur to a woman.

"I had no answer to my letter about Quentin's easter dress* Did it arrive all right? I've had no answer to the last two letters I wrote her, though the check in the second one was cashed with the other check. Is she sick? Let me know at once or I'll come there and see for myself. You promised you would let me know when she needed things. I will expect to hear from you before the 10th. No you'd better wire me at once. You are opening my letters to her. I know that as well as if I were looking at you. You'd better wire me at once about her to this address."

About that time Earl started yelling at Job, so I put them away and went over to try to put some

* **nothing a-tall** nothing at all.
* **easter dress** 부활절 날 (Easter Day)에 입는 옷.

life into him. What this country needs is white labour. Let these damn trifling niggers starve for a couple of years, then they'd see what a soft thing they have.*

Along toward ten oclock I went up front. There was a drummer there. It was a couple of minutes to ten, and I invited him up the street to get a coca-cola. We got to talking about crops.

"There's nothing to it," I says, "Cotton is a speculator's crop.* They fill the farmer full of hot air* and get him to raise a big crop for them to whipsaw on the market,* to trim the suckers* with. Do you think the farmer gets anything out of it except a red neck and a hump in his back*? You think the man that sweats to put it into the ground gets a red cent more than a bare living," I says. "Let him make a big crop and it wont be worth picking; let him make a small crop and he wont have enough to gin.* And what for? so a bunch of damn eastern jews,* I'm not talking about men of the jewish religion," I says, "I've known some jews that were fine citizens. You might be one yourself," I says.

"No," he says, "I'm an American."

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* **What this country···they have** Jason은 유대인 뿐만 아니라 흑인에 대해서도 인종차별의 태도를 갖고 있음에 주의하라.
* **speculator's crop** 투기업자들이 좋아하는 농작물.
* **hot air** 거짓말, 허풍 (lies and nonsense).
* **whipsaw on the market** 증권 시장을 조작하다.
* **trim the suckers** 어리석은 투자꾼들을 속이다 (exploit foolish investors).
* **a redneck and a hump in his back** 목주위가 빨갛게 타고 등에 혹이 날 정도로 일만 하는 미국 남부의 시골 농부를 언급하고 있음.
* **gin** 목화를 조면기 (cotton gin)에 넣어 씨를 빼다, 솜을 틀다.
* **eastern jews** 미국 동부 지방에 살고 있는 유태인들. 특히 여기서는 뉴욕의 증권 시장을 장악하고 있는 유태인들을 가르킴.

"No offense,*" I says. "I give every man his due*, regardless of religion or anything else. I have nothing against jews as an individual," I says. "It's just the race. You'll admit that they produce nothing. They follow the pioneers into a new country and sell them clothes."

"You're thinking of Armenians*," he says, "aren't you. A pioneer wouldn't have any use for new clothes."

"No offense," I says. "I dont hold a man's religion against him."

"Sure," he says, "I'm an American. My folks have some French blood, why I have a nose like this. I'm an American, all right."

"So am I," I says. "Not many of us left. What I'm talking about is the fellows that sit up there in New York and trim the sucker gamblers."

"That's right," he says. "Nothing to gambling, for a poor man. There ought to be a law against it."

"Dont you think I'm right?" I says.

"Yes," he says, "I guess you're right. The farmer catches it coming and going*."

"I know I'm right," I says. "It's a sucker game, unless a man gets inside information from somebody that knows what's going on. I happen to be associated with some people who're right there on the

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* **No offense** 「나쁜 의미로 한 말이 아닙니다」.
* **I give every man his due** 「나는 누구나 다 공평하게 대합니다」.
* **Armenians** Armenia에서 이민 온 사람들. Armenia는 러시아 남쪽 서아시아에 위치해 있는 공화국.
* **The farmer catches it coming and going** 「농부들도 오다 가다 그것을 알아차리시요」. "catch"는 여기서 「이해하다」, 「눈치채다」, 「알아듣다」의 뜻.

ground.* They have one of the biggest manipulators in New York for an adviser. Way I do it,* " I says, " I never risk much at a time. It's the fellow that thinks he knows it all and is trying to make a killing* with three dollars that they're laying for. That's why they are in the business."

Then it struck ten. I went up to the telegraph office. It opened up a little, just like they said. I went into the corner and took out the telegram again, just to be sure. While I was looking at it a report came in. It was up two points.* They were all buying. I could tell that from what they were saying. Getting aboard. Like they didn't know it could go but one way. Like there was a law or something against doing anything but buying. Well, I reckon those eastern jews have got to live too. But I'll be damned if it hasn't come to a pretty pass* when any damn foreigner that cant make a living in the country where God put him, can come to this one and take money right out of an American's pockets. It was up two points more. Four points. But hell, they were right there and knew what was going on. And if I wasn't going to take the advice, what was I paying them ten dollars a month for. I went out, then I remembered and came back and sent the wire. " All well. Q* writing today."

" Q? " the operator says.

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* **on the ground** 현장에 (on the spot).
* **Way I do it** 「내가 하는 식은」.
* **make a killing** 떼돈을 벌다, -대성공을 거두다.
* **It was up two points** 「목화의 증권 시세가 두 단위 올라갔다」.
* **come to a pretty pass** 일이 난처하게 되다, 야단나다.
* **Q** Miss Quentin.

"Yes," I says, "Q. Cant you spell Q?"

"I just asked to be sure," he says.

"You send it like I wrote it and I'll guarantee you to be sure," I says. "Send it collect*."

"What you sending, Jason?" Doc Wright says, looking over my shoulder. "Is that a code message to buy?"

"That's all right about that," I says. "You boys use your own judgment. You know more about it than those New York folks do."

"Well, I ought to," Doc says, "I'd a saved* money this year raising it at two cents a pound."

Another report came in. It was down a point.

"Jason's selling," Hopkins says. "Look at his face."

"That's all right about what I'm doing," I says. "You boys follow your own judgment. Those rich New York jews have got to live like everybody else," I says.

I went on back to the store. Earl was busy up front. I went on back to the desk and read Lorraine's letter. "Dear daddy* wish you were here. No good parties when daddys out of town I miss my sweet daddy." I reckon she does. Last time I gave her forty dollars. Gave it to her. I never promise a woman anything nor let her know what I'm going to give her. That's the only way to manage them. Always keep them guessing. If you cant think of any other way to surprise them, give them a bust

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* **send collect** (전보 따위를) 수취인 지불로 보내다.
* **I'd a saved** I'd have saved.
* **Dear daddy** Lorraine이 Jason을 다정하게 부르는 표현.

in the jaw.

I tore it up and burned it over the spittoon. I make it a rule never to keep a scrap of paper bearing a woman's hand, and I never write them at all. Lorraine* is always after me to write to her but I says anything I forgot to tell you will save till I get to Memphis again but I says I dont mind you writing me now and then in a plain enevelope,* but if you ever try to call me up on the telephone, Memphis wont hold you I says. I says when I'm up there I'm one of the boys, but I'm not going to have any woman calling me on the telephone. Here I says, giving her the forty dollars. If you ever get drunk and take a notion to call me on the phone, just remember this and count ten before you do it.

"When'll that be?" she says.

"What?" I says.

"When you're coming back," she says.

"I'll let you know," I says. Then she tried to buy a beer, but I wouldn't let her. "Keep your money," I says. "Buy yourself a dress with it." I gave the maid* a five, too. After all, like I say* money has no value; it's just the way you spend it. It dont belong to anybody, so why try to hoard it. It just belongs to the man that can get it and keep it. There's a man right here in Jefferson made a lot of money selling rotten goods to niggers, lived in a room over the store about the size of a pigpen, and did his own cooking. About four or five years ago he was taken

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* **Lorraine** Memphis에 있는 Jason의 정부(情婦). 같은 이름의 창녀가 *Sanctuary*에 등장함.
* **plain envelope** 아무것도 인쇄되어 있지 않은 보통 봉투.
* **the maid** Lorraine이 머물고 있는 whorehouse에서 일하는 하녀.
* **like I say** (구어적 표현)「내가 늘 하는 이야기이지만」.

sick. Scared the hell out of him* so that when he was up again he joined the church and bought himself a Chinese missionary,* five thousand dollars a year. I often think how mad he'll be if he was to die and find out there's not any heaven, when he thinks about that five thousand a year. Like I say, he'd better go on and die now and save money.

When it was burned good I was just about to shove the others into my coat when all of a sudden something told me to open Quentin's before I went home, but about that time Earl started yelling for me up front, so I put them away and went and waited on the damn redneck* while he spent fifteen minutes deciding whether he wanted a twenty cent hame string* or a thirty-five cent one.

"You'd better take that good one," I says. "How do you fellows ever expect to get ahead, trying to work with cheap equipment?"

"If this one aint any good," he says, "why have you got it on sale?"

"I didn't say it wasn't any good," I says, "I said it's not as good as that other one."

"How do you know it's not," he says. "You ever use airy* one of them?"

"Because they dont ask thirty-five cents for it," I says. "That's how I know it's not as good."

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* **Scared the hell out of him** 「그는 몹시도 혼이 났다」.
* **Chinese missionary** 중국에서 전도 사업을 하는 선교사.
* **redneck** 백인인 시골 사람이나 농부를 경멸하여 부르는 말. 특히 미국 남부의 무식한 백인 노동자를 일컫는 이 표현은 일을 많이하여 「목이 붉게 탄」 신체적 특징에서 유래함.
* **hame string** 말의 멍에를 연결하는 가죽끈. 때로는 사람을 때리는 도구로도 사용됨.
* **airy** any.

He held the twenty cent one in his hands, drawing it through his fingers. "I reckon I'll take this hyer* one," he says. I offered to take it and wrap it, but he rolled it up and put it in his overalls. Then he took out a tobacco sack* and finally got it untied and shook some coins out. He handed me a quarter. "That fifteen cents will buy me a snack of dinner," he says.

"All right," I says, "You're the doctor*. But dont come complaining to me next year when you have to buy a new outfit."

"I aint makin next year's crop yit," he says.

Finally I got rid of him, but every time I took that letter out something would come up. They were all in town for the show, coming in in droves to give their money to something that brought nothing to the town and wouldn't leave anything except what those grafters in the Mayor's office will split among themselves, and Earl chasing back and forth like a hen in a coop, saying "Yes, ma'am, Mr Compson will wait on you. Jason, show this lady a churn* or a nickel's worth of screen hooks*."

Well, Jason likes work. I says no I never had university advantages because at Harvard they teach you how to go for a swim at night without knowing how to swim and at Sewanee* they dont even teach

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* **hyer** here.
* **tobacco sack** 담배주머니. 담배는 보통 천으로 만든 쌈지에 넣어 팔리는데 빈 쌈지는 흔히 동전같이 자질구레한 물건을 넣어 다니는 주머니로 사용됨.
* **You're the doctor** 「당신이 가장 잘 아시겠지요」. "You know best"의 뜻.
* **churn** 교유기. 우유를 휘저어 버터를 만드는 실린더가 달린 용기로 나무나 돌로 만들어 짐.
* **screen hooks** 방충망 따위를 창문이나 문에 매는데 사용하는 단추나 고리.
* **Sewanee** 미국 Tennessee주 Sewanee에 위치해 있는 감독교파 (Episcopal)의 대학으로 공식 명칭은 University of the South임.

you what water is. I says you might send me to the state University*; maybe I'll learn how to stop my clock with a nose spray and then you can send Ben to the Navy I says or to the cavalry anyway, they use geldings*in the cavalry. Then when she sent Quentin home for me to feed too I says I guess that's right too, instead of me having to go way up north for a job they sent the job down here to me and then Mother begun to cry and I says it's not that I have any objection to having it here; if it's any satisfaction to you I'll quit work and nurse it myself and let you and Dilsey keep the flour barrel full*, or Ben. Rent him out to a sideshow; there must be folks somewhere that would pay a dime*to see him, then she cried more and kept saying my poor afflicted baby and I says yes he'll be quite a help to you when he gets his growth not being more than one and a half times as high as me now and she says she'd be dead soon and then we'd all be better off and so I says all right, all right, have it your way*. It's your grandchild, which is more than any other grandparents it's got can say for certain. Only I says it's only a question of time. If you believe she'll do what she says and not try to see it, you fool yourself because the first time that was that Mother kept on saying thank God you are not a Compson except in name, because

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* **the state University** University of Mississippi. "Ole Miss"라는 별명으로 더욱 잘 알려져 있는 이 대학은 Oxford 근처에 위치해 있음.
* **geldings** 거세한 말. 여기서 Jason은 거세당한 Benjy를 언급하고 있음.
* **keep the flour barrel full** 생계를 꾸려가다, 가족을 부양하다 (provide for a household).
* **dime** 10센트 짜리 은화.
* **have it your way** 「네 마음대로 해라」.

you are all I have left now, you and Maury, and I says well I could spare Uncle Maury myself and then they came and said they were ready to start. Mother stopped crying then. She pulled her veil down and we went down stairs. Uncle Maury was coming out of the diningroom, his handkerchief to his mouth.* They kind of made a lane and we went out the door just in time to see Dilsey driving Ben and T. P. back around the corner. We went down the steps and got in. Uncle Maury kept saying Poor little sister, poor little sister, talking around his mouth and patting Mother's hand. Talking around whatever it was.

"Have you got your band* on?" she says. "Why dont they go on, before Benjamin comes out and makes a spectacle.* Poor little boy. He doesn't know.* He cant even realise."

"There, there," Uncle Maury says, patting her hand, talking around his mouth. "It's better so. Let him be unaware of bereavement until he has to."

"Other women have their children to support them in times like this," Mother says.

"You have Jason and me," he says.

"It's so terrible to me," she says, "Having the two of them like this, in less than two years."

"There, there," he says. After a while he kind of sneaked his hand to his mouth and dropped them out the window. Then I knew what I had been smell-

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* **his handkerchief to his mouth** Uncle Maury는 술 냄새가 나지 않도록 이렇게 하고 있음.

* **band** mourning band (장례식 때 팔뚝에 매는 검은색 천).

* **make a spectacle** 남의 구경거리나 웃음거리가 되다.

* **He doesn't know** Uncle Maury의 판단과는 달리 Benjy는 Mr. Compson의 죽음을 이미 냄새를 맡고 알고 있음 (97페이지를 참고하라).

ing. Clove stems* I reckon he thought that the least he could do at Father's funeral or maybe the sideboard* thought it was still Father and tripped him up when he passed. Like I say, if he had to sell something to send Quentin to Harvard we'd all been a damn sight better off* if he'd sold that sideboard* and bought himself a one-armed strait jacket* with part of the money. I reckon the reason all the Compson gave out before it got to me like Mother says, is that he drank it up. At least I never heard of him offering to sell anything to send me to Harvard.

So he kept on patting her hand and saying "Poor little sister," patting her hand with one of the black gloves that we got the bill for four days later because it was the twenty-sixth because it was the same day one month that Father went up there and got it* and brought it home and wouldn't tell anything about where she was or anything and Mother crying and saying "And you didn't even see him? You didn't even try to get him to make any provision for it?" and Father says "No she shall not touch his money not one cent of it" and Mother says "He can be forced to by law. He can prove nothing, unless — Jason Compson," she says, "Were you fool enough to tell —"

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* **clove stems** 정향(丁香)의 줄기. Uncle Maury는 술 냄새가 나지 않도록 이것을 씹고 있음.
* **the sideboard thought … he passed** Mr. Compson은 죽기 전에 술을 심하게 마셨으며, Uncle Maury 역시 술을 많이 마시고 있음. "sideboard"는 술 따위를 보관해 두는 찬장.
* **we'd all been a damn sight better off** 「우리는 모두 전보다 훨씬 형편이 나아졌을 겁니다」.
* **sideboard** 위스키 따위를 보관하는 찬장.
* **one-armed strait jacket** (Mr. Compson으로 하여금 술을 마시지 못하게 할) 팔 한짝으로 된 구속용 자켓.
* **it** Caddy의 사생아 Miss Quentin.

"Hush, Caroline," Father says, then he sent me to help Dilsey get that old cradle out of the attic and I says,

"Well, they brought my job home tonight" because all the time we kept hoping they'd get things straightened out and he'd keep her because Mother kept saying she would at least have enough regard for the family not to jeopardize my chance after she and Quentin had had theirs.

"And whar* else do she belong?" Dilsey says, "Who else gwine* raise her 'cep* me? Aint I raised eve'y one of y'all*?"

"And a damn fine job you made of it," I says. "Anyway it'll give her something to sure enough worry over now." So we carried the cradle down and Dilsey started to set it up in her old room. Then Mother started sure enough.

"Hush, Miss Cahline," Dilsey says, "You gwine wake her up."

"In there?" Mother says, "To be contaminated by that atmosphere? It'll be hard enough as it is, with the heritage she already has."

"Hush," Father says, "Dont be silly."

"Why aint she gwine sleep in here," Dilsey says, "In the same room whar I put her ma* to bed ev'y night of her life since she was big enough to sleep by herself."

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* **whar** where.
* **gwine** going (to).
* **'cep** except.
* **eve'y one of y'all** every one of you all. ("y'all"은 "you all"의 준말로 "you"의 복수형).
* **her ma** her mother. (Caddy를 가르킴).

"You dont know," Mother says, "To have my own daughter cast off by her husband.* Poor little innocent baby," she says, looking at Quentin. "You will never know the suffering you've caused."

"Hush, Caroline," Father says.

"What you want to go on like that fo*Jason fer*?" Dilsey says.

"I've tried to protect him," Mother says. "I've always tried to protect him from it. At least I can do my best to shield her."

"How sleepin in dis room gwine hurt her, I like to know,*" Dilsey says.

"I cant help it," Mother says. "I know I'm just a troublesome old woman. But I know that people cannot flout God's laws with impunity."

"Nonsense," Father said. "Fix it in Miss Caroline's room then, Dilsey."

"You can say nonsense," Mother says. "But she must never know. She must never even learn that name. Dilsey, I forbid you ever to speak that name in her hearing. If she could grow up never to know that she had a mother, I would thank God."

"Dont be a fool," Father says.

"I have never interfered with the way you brought them up," Mother says, "But now I cannot stand anymore. We must decide this now, tonight. Either that name is never to be spoken in her hearing, or she must go, or I will go. Take your choice."

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*cast off by her husband 남편에게 버림받다, 남편으로부터 쫓겨나다.

*fo before. (때로 "fore"로도 쓰임).

*fer for.

*How sleepin···to know 「어째서 이애를 이 방에 재우는 것이 해로운지 알고 싶군요」.

"Hush," Father says, "You're just upset. Fix it in here, Dilsey."

"En you's about sick* too," Dilsey says. "You looks like a hant*. You git in bed and I'll fix you a toddy and see kin you sleep*. I bet you aint had a full night's sleep since you lef*."

"No," Mother says, "Dont you know what the doctor says? Why must you encourage him to drink? That's what's the matter with him now. Look at me, I suffer too, but I'm not so weak that I must kill myself with whiskey."

"Fiddlesticks*," Father says, "What do doctors know? They make their livings advising people to do whatever they are not doing at the time, which is the extent of anyone's knowledge of the degenerate ape*. You'll have a minister in to hold my hand next." Then Mother cried, and he went out. Went down stairs, and then I heard the sideboard. I woke up and heard him going down again. Mother had gone to sleep or something, because the house was quiet at last. He was trying to be quiet too, because I couldn't hear him, only the bottom of his nightshirt* and his bare legs in front of the sideboard.

Dilsey fixed the cradle and undressed her and put her in it. She never had waked up since he brought her in the house.

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* **En you's about sick** And you're about sick.(마님께선 어디아프신 것 같아요).
* **hant** haunt (귀신, 유령, 도깨비).
* **see kin you sleep** see if you can sleep (잠 들도록 해 보세요).
* **lef** left.
* **Fiddlesticks** 쓸데없는 소리, 헛튼 소리 (Nonsense).
* **degenerate ape** 퇴화한 원숭이. 즉, 「인간」을 가르킴.
* **nightshirt** 잠옷.

"She pretty near too big fer hit,*" Dilsey says. "Dar now.* I gwine spread me a pallet* right acrost* de hall,* so you wont need to git up in de night."

"I wont sleep," Mother says. "You go on home. I wont mind. I'll be happy to give the rest of my life to her, if I can just prevent—"

"Hush, now," Dilsey says. "We gwine take keer* of her. En you go on to bed too," she says to me, "You got to go to school tomorrow.*"

So I went out, then Mother called me back and cried on me awhile.

"You are my only hope," she says. "Every night I thank God for you." While we were waiting there for them to start she says Thank God if he had to be taken too, it is you left me and not Quentin. Thank God you are not a Compson, because all I have left now is you and Maury and I says, Well I could spare Uncle Maury myself. Well, he kept on patting her hand with his black glove, talking away from her. He took them off when his turn with the shovel came.* He got up near the first, where they were holding the umbrellas over them, stamping every now and then and trying to kick the mud off their feet and sticking to the shovels so they'd have to knock it off, making a hollow sound when it fell

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* **fer hit** for it.
* **Dare now** There now (자, 어때!).
* **pallet** 마루나 방 바닥에 직접 이부자리를 편 잠자리. 주로 흑인 하인이 백인과 같은 방에서 잠을 잘 때 사용됨.
* **acrost** across.
* **right acrost de hall** right across the hall.
* **We gwine take keer** We are going (to) take care.
* **You got to go to school tomorrow** 이즈음 Jason은 고등학교에 다니고 있었음.
* **when his turn with the shovel came** 「그가 삽질할 차례가 왔을 때」. Mr. Compson의 관 위에 흙을 덮는 장면을 언급하고 있음.

on it, and when I stepped back around the hack* I could see him behind a tombstone, taking another one out of a bottle. I thought he never was going to stop because I had on my new suit too, but it happened that there wasn't much mud on the wheels yet, only Mother saw it and says I dont know when you'll ever have another one and Uncle Maury says, "Now, now. Dont you worry at all. You have me to depend on, always."

And we have. Always. The fourth letter was from him. But there wasn't any need to open it. I could have written it myself, or recited it to her from memory, adding ten dollars just to be safe. But I had a hunch* about that other letter. I just felt that it was about time she was up to some of her tricks again. She got pretty wise after that first time. She found out pretty quick that I was a different breed of cat* from Father. When they begun to get it filled up toward the top Mother started crying sure enough, so Uncle Maury got in with her and drove off. He says You can come in with somebody; they'll be glad to give you a lift*. I'll have to take your mother on and I thought about saying, Yes you ought to brought two bottles instead of just one only I thought about where we were, so I let them go on. Little they cared how wet I got, because then Mother could have a whale of a time* being afraid I was taking pneumonia.

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* **hack** 전세낸 마차
* **hunch** 예감, 육감.
* **a different breed of cat** 다른 종류의 인간 (a different type of person).
* **give one a lift** ~를 차에 태워 데려다 주다.
* **a whale of a time** 엄청나게 많은 시간, 굉장한 시간.

Well, I got to thinking about that and watching them throwing dirt into it, slapping it on anyway like they were making mortar or something or building a fence, and I began to feel sort of funny and so I decided to walk around a while. I thought that if I went toward town they'd catch up and be trying to make me get in one of them, so I went on back toward the nigger graveyard.* I got under some cedars, where the rain didn't come much, only dripping now and then, where I could see when they got through and went away. After a while they were all gone and I waited a minute and came out.

I had to follow the path to keep out of the wet grass so I didn't see her* until I was pretty near there, standing there in a black cloak, looking at the flowers. I knew who it was right off, before she turned and looked at me and lifted up her veil.

"Hello, Jason," she says, holding out her hand. We shook hands.

"What are you doing here?" I says. "I thought you promised her you wouldn't come back here. I thought you had more sense than that."

"Yes?" she says. She looked at the flowers again. There must have been fifty dollars' worth. Somebody had put one bunch on Quentin's. "You did?" she says.

"I'm not surprised though," I says. "I wouldn't put anything past you.* You dont mind*anybody. You

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* **nigger graveyard** 흑인 공동묘지.
* **her** Caddy.
* **I wouldn't put anything past you** 「누나는 무슨 일인들 못 하겠어」.
* **mind** 상관하다 (pay attention to).

dont give a damn about anybody."

"Oh," she says, "that job." She looked at the grave. "I'm sorry about that, Jason."

"I bet you are," I says. "You'll talk mighty meek* now. But you needn't have come back. There's not anything left. Ask Uncle Maury, if you dont believe me."

"I dont want anything," she says. She looked at the grave. "Why didn't they let me know?" she says. "I just happened to see it in the paper. On the back page. Just happened to."

I didn't say anything. We stood there, looking at the grave, and then I got to thinking about when we were little and one thing and another and I got to feeling funny again, kind of mad or something, thinking about now we'd have Uncle Maury around the house all the time, running things like the way he left me to come home in the rain by myself. I says,

"A fine lot you care,* sneaking in here soon as* he's dead. But it wont do you any good. Dont think that you can take advantage of this to come sneaking back. If you cant stay on the horse you've got, you'll have to walk," I says. "We dont even know your name at that house," I says. "Do you know that? We don't even know you with him and Quentin," I says. "Do you know that?"

"I know it," she says. "Jason," she says, looking at the grave, "if you'll fix it so I can see her a minute I'll give you fifty dollars."

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* **talk mighty meek** 꽤 온순하게 말하다.
* **A fine lot you care** (반어적 표현) 「참 끔직이도 생각하는군」.
* **soon as** as soon as.

"You haven't got fifty dollars," I says.

"Will you?" she says, not looking at me.

"Let's see it," I says. "I dont believe you've got fifty dollars."

I could see where her hands were moving under her cloak, then she held her hand out. Damn if it wasn't full of money. I could see two or three yellow ones.*

"Does he still give you money?" I says. "How much does he send you?"

"I'll give you a hundred," she says. "Will you?"

"Just a minute," I says, "And just like I say. I wouldn't have her know it for a thousand dollars."

"Yes," she says. "Just like you say do it. Just so I see her a minute. I wont beg or do anything. I'll go right on away."

"Give me the money," I says.

"I'll give it to you afterward," she says.

"Dont you trust me?" I says.

"No," she says. "I know you. I grew up with you."

"You're a fine one to talk about trusting people," I says. "Well," I says, "I got to get on out of the rain. Goodbye." I made to go away.*

"Jason," she says. I stopped.

"Yes?" I says. "Hurry up. I'm getting wet."

"All right," she says. "Here." There wasn't anybody in sight. I went back and took the money. She

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* **yellow ones** yellow bills; yellowbacks (1882년부터 1922년 사이에 미국에서 발행된 뒷면의 색깔이 노란 지폐).

* **I made to go away** 「나는 가는척 했다」.

still held to it. "You'll do it?" she says, looking at me from under the veil,* "You promise?"

"Let go," I says, "You want somebody to come along and see us?"

She let go. I put the money in my pocket. "You'll do it, Jason?" she says. "I wouldn't ask you, if there was any other way."

"You're damn right there's no other way," I says. "Sure I'll do it. I said I would, didn't I? Only you'll have to do just like I say, now."

"Yes," she says, "I will." So I told her where to be, and went to the livery stable*. I hurried and got there just as they were unhitching the hack. I asked if they had paid for it yet and he said No and I said Mrs Compson forgot something and wanted it again, so they let me take it. Mink was driving. I bought him a cigar, so we drove around until it began to get dark on the back streets where they wouldn't see him. Then Mink said he'd have to take the team* on back and so I said I'd buy him another cigar and so we drove into the lane and I went across the yard to the house. I stopped in the hall until I could hear Mother and Uncle Maury upstairs, then I went on back to the kitchen. She and Ben were there with Dilsey. I said Mother wanted her and I took her into the house. I found Uncle Maury's raincoat and put it around her and picked her up and went back to the lane and got in the hack. I told Mink to drive to the

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* **from under the veil** Caddy는 Mr. Compson의 장례식에 참석하기 위하여 베일을 쓰고 있음.
* **livery stable** 마차를 세놓는 집.
* **team** 한쌍의 말이나 노새.

depot.* He was afraid to pass the stable, so we had to go the back way and I saw her standing on the corner under the light and I told Mink to drive close to the walk and when I said Go on, to give the team a bat. Then I took the raincoat off of her and held her to the window and Caddy saw her and sort of jumped forward.

"Hit 'em,* Mink!" I says, and Mink gave them a cut* and we went past her like a fire engine. "Now get on that train like you promised," I says. I could see her running after us through the back window. "Hit 'em again," I says, "Let's get on home." When we turned the corner she was still running.

And so I counted the money again that night and put it away, and I didn't feel so bad. I says I reckon that'll show you. I reckon you'll know now that you cant beat me out of a job and get away with it. It never occurred to me she wouldn't keep her promise and take that train. But I didn't know much about them then; I didn't have any more sense than to believe what they said, because the next morning damn if she didn't walk right into the store,* only she had sense enough to wear the veil and not speak to anybody. It was Saturday morning, because I was at the store, and she came right on back to the desk where I was, walking fast.

"Liar," she says, "Liar."

"Are you crazy?" I says. "What do you mean?

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* **depot** 기차 정거장 (railroad station).
* **'em** them (horses).
* **give them a cut** 말을 채찍질하다 (give them a bat).
* **damn if she didn't walk right into the store** 「빌어먹을, 캐디가 상점으로 곧장 걸어 들어왔다」.

coming in here like this?" She started in, but I shut her off. I says, "You already cost me one job*; do you want me to lose this one too? If you've got anything to say to me, I'll meet you somewhere after dark. What have you got to say to me?" I says, "Didn't I do everything I said? I said see her a minute, didn't I? Well, didn't you?" She just stood there looking at me, shaking like an ague-fit*, her hands clenched and kind of jerking. "I did just what I said I would," I says, "You're the one that lied. You promised to take that train. Didn't you Didn't you promise? If you think you can get that money back, just try it," I says. "If it'd been a thousand dollars, you'd still owe me after the risk I took. And if I see or hear you're still in town after number 17* runs," I says, "I'll tell Mother and Uncle Maury. Then hold your breath until you see her again." She just stood there, looking at me, twisting her hands together.

"Damn you," she says, "Damn you."

"Sure," I says, "That's all right too. Mind what I say, now. After number 17, and I tell them."

After she was gone I felt better. I says I reckon you'll think twice before you deprive me of a job that was promised me. I was a kid then. I believed folks when they said they'd do things. I've learned better since. Besides, like I say I guess I dont need

* **You already cost me one job** Caddy의 남편 Herbert Head가 Jason에게 고등학교를 졸업하면 그를 자신의 은행에 취직시켜 주기로 약속했던 사실을 언급하고 있음.

* **shake like an ague-fit** 학질에 걸린 사람처럼 몸을 떨다.

* **number 17** 17번 기차. 기차도 항공기와 마찬가지로 공식적인 번호를 가지고 있는데, 시골읍에서는 흔히 이 번호로 불리워 짐. 17번 기차는 Oxford/Jefferson을 기준으로 행선지가 북부인 기차임.

any man's help to get along I can stand on my own feet* like I always have. Then all of a sudden I thought of Dilsey and Uncle Maury. I thought how she'd get around Dilsey* and that Uncle Maury would do anything for ten dollars. And there I was, couldn't even get away from the store to protect my own Mother. Like she says, if one of you had to be taken, thank God it was you left me I can depend on you and I says well I dont reckon I'll ever get far enough from the store to get out of your reach. Somebody's got to hold on to what little we have left, I reckon.

So as soon as I got home I fixed Dilsey. I told Dilsey she had leprosy and I got the bible and read where a man's flesh rotted off and I told her that if she ever looked at her or Ben or Quentin they'd catch it too. So I thought I had everything all fixed until that day when I came home and found Ben bellowing. Raising hell* and nobody could quiet him. Mother said, Well, get him the slipper* then. Dilsey made out she didn't hear. Mother said it again and I says I'd go I couldn't stand that damn noise. Like I say I can stand lots of things I dont expect much from them but if I have to work all day long in a damn store damn if I dont think I deserve a little peace and quiet to eat dinner in. So I says I'd go and Dilsey says quick, "Jason!"

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* **stand on one's own feet** (남의 도움을 받지 않고) 스스로 자립하다.
* **how she'd get around Dilsey** 「어떻게 해서 딜지를 속여 넘겼는지」. "get around"는 「~를 속이다」, 「~를 이겨내다」의 뜻.
* **raise hell** 큰 소란을 피우다, 몹시 화내다 ("raise Cain"이나 "raise the devil"과 비슷한 표현).
* **Well, get him the slipper then** Benjy가 좋아하는 Caddy의 헌 슬리퍼.

Well, like a flash I knew what was up, but just to make sure I went and got the slipper and brought it back, and just like I thought, when he saw it you'd thought we were killing him. So I made Dilsey own up,* then I told Mother. We had to take her up to bed then, and after things got quieted down a little I put the fear of God into Dilsey.* As much as you can into a nigger, that is. That's the trouble with nigger servants, when they've been with you for a long time they get so full of self importance that they're not worth a damn. Think they run the whole family.

"I like to know whut's de hurt in lettin dat po chile* see her own baby," Dilsey says. "If Mr Jason was still here hit ud* be different."

"Only Mr Jason's not here," I says. "I know you wont pay me any mind,* but I reckon you'll do what Mother says. You keep on worrying her like this until you get her into the graveyard too, then you can fill the whole house full of ragtag and bobtail.* But what did you want to let that damn idiot see her for?"

"You's a cold man, Jason, if man you is," she says. "I thank de Lawd I got mo heart dan dat, even ef hit is black.*"

* **own up** 털어놓고 자백하다.
* **I put the fear of God into Dilsey** 바로 앞 페이지에서와 마찬가지로 Dilsey와 같은 대부분의 흑인들은 몹시 하나님을 경외하고 있음.
* **whut's de hurt in lettin dat po chile** what's the hurt in letting that poor child. ("that poor child"는 Caddy를, 그 다음의 "her own baby"는 Miss Quentin을 가르킴).
* **hit ud** it would.
* **pay me any mind** pay me any attention.
* **ragtail and bobtail** 하층민, 천민 (riffraff; low or ordinary people).
* **I thank de Lawd···black** 「난 도련님 보다 더 따뜻한 마음을 갖고 있는 걸 하나님께 감사합니다—비록 그것이 검둥이의 것이지만」.

"At least I'm man enough to keep that flour barrel full*," I says. "And if you do that again, you wont be eating out of it either."

So the next time I told her* that if she tried Dilsey again, Mother was going to fire Dilsey and send Ben to Jackson*and take Quentin and go away. She looked at me for a while. There wasn't any street light close and I couldn't see her face much. But I could feel her looking at me. When we were little when she'd get mad and couldn't do anything about it her upper lip would begin to jump. Everytime it jumped it would leave a little more of her teeth showing, and all the time she'd be as still as a post, not a muscle moving except her lip jerking higher and higher up her teeth. But she didn't say anything. She just said,

"All right. How much?"

"Well, if one look through a hack window was worth a hundred," I says. So after that she behaved pretty well, only one time she asked to see a statement of the bank account*.

"I know they have Mother's indorsement on them," she says, "But I want to see the bank statement. I want to see myself where those checks go."

"That's in Mother's private business," I says. "If you think you have any right to pry into her private affairs I'll tell her you believe those checks are being misappropriated and you want an audit be-

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* **keep that flour barrel full** 생계를 꾸려가다, 가족을 부양하다 (provide for a household).
* **her** Caddy를 가르킴.
* **send Ben to Jackson** 「벤지를 잭슨에 있는 정신병원에 보내다」.
* **statement of the bank account** 불입한 금액과 지불한 금액을 적은 은행 구좌의 일람표.

cause you dont trust her."

She didn't say anything or move. I could hear her whispering Damn you oh damn you oh damn you.

"Say it out," I says, "I dont reckon it's any secret what you and I think of one another. Maybe you want the money back," I says.

"Listen, Jason," she says, "Dont lie to me now. About her. I wont ask to see anything. If that isn't enough, I'll send more each month. Just promise that she'll — that she — You can do that. Things for her. Be kind to her. Little things that I cant, they wont let. . . . But you wont. You never had a drop of warm blood in you.* Listen," she says, "If you'll get Mother to let me have her back, I'll give you a thousand dollars."

"You haven't got a thousand dollars," I says, "I know you're lying now."

"Yes I have. I will have. I can get it."

"And I know how you'll get it," I says, "You'll get it the same way you got her.* And when she gets big enough — " Then I thought she really was going to hit at me, and then I didn't know what she was going to do. She acted for a minute like some kind of a toy that's wound up too tight and about to burst all to pieces.

"Oh, I'm crazy," she says, "I'm insane. I can't take her. Keep her. What am I thinking of. Jason," she says, grabbing my arm. Her hands were hot as fever. "You'll have to promise to take

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* **You never had a drop of warm blood in you** 「네겐 한 방울의 따뜻한 피도 없었어」. 인정머리가 없다는 뜻.

* **You'll get it the same way you got her** 「누나는 퀜틴을 낳은 것과 똑같은 방법으로 그 돈을 벌 것이다」.

care of her, to — She's kin to you; your own flesh and blood.* Promise, Jason. You have Father's name: do you think I'd have to ask him twice? once, even?"

"That's so," I says, "He did leave me something. What do you want me to do," I says, "Buy an apron and a go-cart?* I never got you into this," I says. "I run more risk than you do, because you haven't got anything at stake. So if you expect — "

"No," she says, then she begun to laugh and to try to hold it back all at the same time. "No. I have nothing at stake," she says, making that noise, putting her hands to her mouth, "Nuh-nuh-nothing," she says.

"Here," I says, "Stop that!"

"I'm tr-trying to," she says, holding her hands over her mouth. "Oh God, oh God."

"I'm going away from here," I says, "I cant be seen here. You get on out of town now, you hear?"

"Wait," she says, catching my arm. "I've stopped. I wont again. You promise, Jason?" she says, and me feeling her eyes almost like they were touching my face, "You promise? Mother — that money — if sometimes she needs things — If I send checks for her to you, other ones besides those, you'll give them to her? You wont tell? You'll see that she has things like other girls?"

"Sure," I says, "As long as you behave and do

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* **your own flesh and blood** 「너의 혈육」,「너의 육친」. "your own family"의 뜻.
* **Buy an apron and a go-cart?** 「앞치마와 손수레를 사라는 말이지?」. 즉, 「길거리에 나가 장사를 한다」는 뜻.

like I tell you."

And so when Earl came up front with his hat on he says, "I'm going to step up to Rogers'*and get a snack. We wont have time to go home to dinner, I reckon."

"What's the matter we wont have time?" I says.

"With this show in town and all," he says. "They're going to give an afternoon performance too, and they'll all want to get done trading in time to go to it. So we'd better just run up to Rogers'."

"All right," I says, "It's your stomach. If you want to make a slave of yourself to your business, it's all right with me."

"I reckon you'll never be a slave to any business," he says.

"Not unless it's Jason Compson's business," I says.

So when I went back and opened it the only thing that surprised me was it was a money order*not a check. Yes, sir. You cant trust a one of them. After all the risk I'd taken, risking Mother finding out about her coming down here once or twice a year sometimes, and me having to tell Mother lies about it. That's gratitude for you. And I wouldn't put it past her to try to notify the postoffice*not to let anyone except her cash it. Giving a kid like that fifty dollars. Why I never saw fifty dollars until I was twenty-one years old, with all the other boys with

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* **Roger's** Roger's restaurant.
* **money order** 환(換), 우편환.
* **I wouldn't put it … the postoffice** 「나는 그녀가 우체국에 통고하지 않으리라고 생각할 수 없었다」.

the afternoon off and all day Saturday and me working in a store. Like I say, how can they expect anybody to control her, with her giving her money behind our backs. She has the same home you had I says, and the same raising. I reckon Mother is a better judge of what she needs than you are, that haven't even got a home. "If you want to give her money," I says, "You send it to Mother, dont be giving it to her. If I've got to run this risk every few months, you'll have to do like I say, or it's out."

And just about the time I got ready to begin on it because if Earl thought I was going to dash up the street and gobble two bits* worth of indigestion on his account he was bad fooled. I may not be sitting with my feet on a mahogany desk but I am being paid for what I do inside this building and if I cant manage to live a civilised life outside of it I'll go where I can. I can stand on my own feet; I dont need any man's mahogany desk to prop me up. So just about the time I got ready to start. I'd have to drop everything and run to sell some redneck* a dime's worth of nails or something, and Earl up there gobbling a sandwich and half way back already, like as not, and then I found that all the blanks* were gone. I remembered then that I had aimed to get some more, but it was too late now, and then I looked up and there Quentin came. In the back door. I heard her asking old Job if I was there. I just had time to stick them in the drawer and close it.

* **two bits** 25센트. "one bit"는 1달러의 1/8로 12.5센트.
* **redneck** 미국 남부의 시골 농부로 흔히 백인의 경우에 쓰임.
* **blanks** blank checks. (아무것도 기입하지 않은 백지 수표. Jason은 위조 수표를 만들기 위하여 이것을 찾고 있음).

She came around to the desk. I looked at my watch.

"You been to dinner* already?" I says. "It's just twelve; I just heard it strike. You must have flown home and back."

"I'm not going home to dinner," she says. "Did I get a letter today?"

"Were you expecting one?" I says. "Have you got a sweetie* that can write?"

"From Mother," she says. "Did I get a letter from Mother?" she says, looking at me.

"Mother got one from her," I says. "I haven't opened it. You'll have to wait until she opens it. She'll let you see it, I imagine."

"Please, Jason," she says, not paying any attention, "Did I get one?"

"What's the matter?" I says. "I never knew you to be this anxious about anybody. You must expect some money from her."

"She said she —" she says. "Please, Jason," she says, "Did I?"

"You must have been to school today, after all," I says, "Somewhere where they taught you to say please. Wait a minute, while I wait on that customer."

I went and waited on him. When I turned to come back she was out of sight behind the desk. I ran. I ran around the desk and caught her as she jerked her hand out of the drawer. I took the letter away from her, beating her knuckles on the desk until she let go.

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*dinner 「저녁 식사」라기 보다는 「점심 식사」에 가까움.

*sweetie 남자 애인.

"You would, would you?" I says.

"Give it to me," she says, "You've already opened it. Give it to me. Please, Jason. It's mine. I saw the name."

"I'll take a hame string to you*," I says. "That's what I'll give you. Going into my papers."

"Is there some money in it?" she says, reaching for it. "She said she would send me some money. She promised she would. Give it to me."

"What do you want with money?" I says.

"She said she would," she says, "Give it to me. Please, Jason. I wont ever ask you anything again, if you'll give it to me this time."

"I'm going to, if you'll give me time," I says. I took the letter and the money order out and gave her the letter. She reached for the money order, not hardly glancing at the letter. "You'll have to sign it first," I says.

"How much is it?" she says.

"Read the letter," I says. "I reckon it'll say."

She read it fast, in about two looks.

"It dont say," she says, looking up. She dropped the letter to the floor. "How much is it?"

"It's ten dollars," I says.

"Ten dollars?" she says, staring at me.

"And you ought to be damn glad to get that," I says, "A kid like you. What are you in such a rush for money all of a sudden for?*"

"Ten dollars?" she says, like she was talking in

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* **I'll take a hame string to you** 「너를 매질하겠다」. "hame string"은 말과 마차를 연결하는 가죽으로 된 끈.

* **What are you···all of a sudden for?** 「왜 그렇게 갑자기 돈이 필요한 거지?」

her sleep, "Just ten dollars?" She made a grab at the money order. "You're lying," she says. "Thief!" she says, "Thief!"

"You would, would you?" I says, holding her off.

"Give it to me!" she says, "It's mine. She sent it to me. I will see it. I will."

"You will?" I says, holding her, "How're you going to do it?"

"Just let me see it, Jason," she says, "Please. I wont ask you for anything again."

"Think I'm lying, do you?" I says. "Just for that you wont see it."*

"But just ten dollars," she says, "She told me she — she told me — Jason, please please please. I've got to have some money. I've just got to. Give it to me, Jason. I'll do anything if you will."

"Tell me what you've got to have money for," I says.

"I've got to have it," she says. She was looking at me. Then all of a sudden she quit looking at me without moving her eyes at all. I knew she was going to lie. "It's some money I owe," she says. "I've got to pay it. I've got to pay it today."

"Who to?" I says. Her hands were sort of twisting. I could watch her trying to think of a lie to tell. "Have you been charging things at stores* again?" I says. "You needn't bother to tell me that. If you can find anybody in this town that'll charge anything to

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* **Just for that you wont see it** 「나를 믿지 않으니 그 이유만 가지고도 그 편지를 보여주지 않겠다」.

* **charge things at stores** 외상으로 달아 놓고 상점에서 물건을 사다.

you after what I told them, I'll eat it*."

"It's a girl," she says, "It's a girl. I borrowed some money from a girl. I've got to pay it back. Jason, give it to me. Please. I'll do anything. I've got to have it. Mother will pay you. I'll write to her to pay you and that I wont ever ask her for anything again. You can see the letter. Please, Jason. I've got to have it."

"Tell me what you want with it, and I'll see about it," I says. "Tell me." She just stood there, with her hands working against her dress. "All right," I says, "If ten dollars is too little for you, I'll just take it home to Mother, and you know what'll happen to it then. Of course, if you're so rich you dont need ten dollars —"

She stood there, looking at the floor, kind of mumbling to herself. "She said she would send me some money. She said she sends money here and you say she dont send any. She said she's sent a lot of money here. She says it's for me. That it's for me to have some of it. And you say we haven't got any money."

"You know as much about that as I do," I says. "You've seen what happens to those checks."

"Yes," she says, looking at the floor. "Ten dollars," she says, "Ten dollars."

"And you'd better thank your stars it's ten dollars*," I says. "Here," I says. I put the money order

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* **I'll eat it** 「절대로 그런 일은 없을 거다」. "I'll eat my hat [boots] if…"와 비슷한 표현으로 「만약~이라면 모자 〔구두〕 라도 먹겠다」는 뜻으로 어떠한 일이 절대로 일어나지 않음을 확신하는 표현.

* **you'd better thank…ten dollars** 「10달러만 받아도 고맙다고 생각해라」.

face down on the desk,* holding my hand on it, "Sign it."

"Will you let me see it?" she says. "I just want to look at it. Whatever it says, I wont ask for but ten dollars. You can have the rest. I just want to see it."

"Not after the way you've acted," I says. "You've got to learn one thing, and that is that when I tell you to do something, you've got it to do. You sign your name on that line."

She took the pen, but instead of signing it she just stood there with her head bent and the pen shaking in her hand. Just like her mother. "Oh, God," she says, "oh, God."

"Yes," I says, "That's one thing you'll have to learn if you never learn anything else. Sign it now, and get on out of here."

She signed it. "Where's the money?" she says. I took the order* and blotted it and put it in my pocket. Then I gave her the ten dollars.

"Now you go on back to school this afternoon, you hear?" I says. She didn't answer. She crumpled the bill up in her hand like it was a rag or something and went on out the front door just as Earl came in. A customer came in with him and they stopped up front. I gathered up the things and put on my hat and went up front.

"Been much busy?" Earl says.

"Not much," I says. He looked out the door.

"That your car over yonder?" he says. "Better not try to go out home to dinner. We'll likely have

* face down on the desk 「(수표의 앞면이 보이지 않도록) 책상 위에 엎어 놓고」.
* order money order (우편환).

another rush just before the show opens. Get you a lunch at Rogers' and put a ticket in the drawer."

"Much obliged,*" I says. "I can still manage to feed myself, I reckon."

And right there he'd stay, watching that door like a hawk until I came through it again. Well, he'd just have to watch it for a while; I was doing the best I could. The time before I says that's the last one* now; you'll have to remember to get some more right away. But who can remember anything in all this hurrah*. And now this damn show had to come here the one day I'd have to hunt all over town for a blank check, besides all the other things I had to do to keep the house running, and Earl watching the door like a hawk.

I went to the printing shop and told him I wanted to play a joke on a fellow, but he didn't have anything. Then he told me to have a look in the old opera house,* where somebody had stored a lot of papers and junk out of the old Merchants' and Farmers' Bank* when it failed, so I dodged up a few more alleys so Earl couldn't see me and finally found old man Simmons and got the key from him and went up there and dug around. At last I found a pad on a Saint Louis* bank. And of course she'd pick this one time to look at it close. Well, it would have to do. I couldn't waste any more time now.

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* **much obliged** "I'm much obliged to you"의 준말.
* **the last one** 마지막 백지 수표 (blank check)를 말함.
* **in all this hurrah** 이런 난장판에 (in all this disorder and confusion).
* **opera house** Oxford / Jefferson에 있던 극장. 오페라를 상연하는 극장 보다는 일반적으로 소도시에 있는 극장을 말함.
* **Merchants' and Farmers' Bank** 상인과 농부를 위한 특수 은행.
* **Saint Louis** 미국 Missouri주 동부 Mississippi 강가에 위치해 있는 항구도시.

I went back to the store. "Forgot some papers Mother wants to go to the bank," I says. I went back to the desk and fixed the check. Trying to hurry and all, I says to myself it's a good thing her eyes are giving out,* with that little whore in the house,* a Christian forbearing woman like Mother. I says you know just as well as I do what she's going to grow up into but I says that's your business, if you want to keep her and raise her in your house just because of Father. Then she would begin to cry and say it was her own flesh and blood so I just says All right. Have it your way. I can stand it if you can.

I fixed the letter up again and glued it back and went out.

"Try not to be gone any longer than you can help," Earl says.

"All right," I says. I went to the telegraph office. The smart boys were all there.

"Any of you boys made your million yet?" I says.

"Who can do anything, with a market like that?" Doc says.

"What's it doing?" I says. I went in and looked. It was three points under the opening.* "You boys are not going to let a little thing like the cotton market beat you, are you?" I says. "I thought you were too smart for that."

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*it' a good thing her eyes are giving out 「어머니의 시력이 점차 나빠지는 것은 다행한 일이야」.

*that little whore in the house Miss Quentin을 가르킴.

*It was three points under the opening 「증권 시세가 개장 때 보다 3단위 떨어져 있었다」.

"Smart, hell,*" Doc says. "It was down twelve points at twelve o'clock. Cleaned me out.*"

"Twelve points?" I says. "Why the hell didn't somebody let me know? Why didn't you let me know?" I says to the operator.*

"I take it as it comes in," he says. "I'm not running a bucket shop.*"

"You're smart, aren't you?" I says. "Seems to me, with the money I spend with you, you could take time to call me up. Or maybe your damn company's in a conspiracy with those damn eastern sharks.*"

He didn't say anything. He made like he was busy.

"You're getting a little too big for your pants,*" I says. "First thing you know you'll be working for a living."

"What's the matter with you?" Doc says. "You're still three points to the good.*"

"Yes," I says, "If I happened to be selling. I haven't mentioned that yet, I think. You boys all cleaned out?"

"I got caught twice,*" Doc says. "I switched just in time.*"

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* **Smart, hell** 「머리가 좋댜고, 집어치워!」.
* **Clean me out** 「나는 깨끗이 빈털터리가 됐어」.
* **operator** 전신국의 통신원.
* **bucket shop** 엉터이 중매점, 부정 중매점 (an office illegally or dishonestly selling stocks and shares).
* **eastern sharks** 미국 동부의 사기꾼들.
* **You're getting a little too big for your pants** 「자넨 좀 너무 건방져 가는군」.
* **You're still three points to the good** 「자넨 아직 3점이나 이익을 보고 있지 않은가」.
* **I got caught twice** 「난 두번이나 걸렸어」.
* **I switched just in time** 「나는 가까스로 다른 것으로 바꿔 치기 했지」.

"Well," I. O. Snopes says, "I've picked hit; I reckon taint no more than fair fer hit to pick me once in a while*."

So I left them buying and selling among themselves at a nickel a point. I found a nigger and sent him for my car and stood on the corner and waited. I couldn't see Earl looking up and down the street, with one eye on the clock, because I couldn't see the door from here. After about a week he got back with it.

"Where the hell have you been?" I says, "Riding around where the wenches*could see you?"

"I come straight as I could," he says, "I had to drive clean around the square, wid all dem wagons*."

I never found a nigger yet that didn't have an air-tight alibi* for whatever he did. But just turn one loose in a car and he's bound to show off. I got in and went on around the square. I caught a glimpse of Earl in the door across the square.

I went straight to the kitchen and told Dilsey to hurry up with dinner.

"Quentin aint come yit," she says.

"What of that?" I says. "You'll be telling me next that Luster's not quite ready to eat yet. Quentin knows when meals are served in this house. Hurry up with it, now."

Mother was in her room. I gave her the letter.

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*I've picked hit···in a while 「내가 그것을 잡았지. 어쩌다 한번씩 그런 것이 내게 걸려 들어도 과히 나쁘진 않지 뭐야」.

*wenches (미국 방언) 하층계급의 흑인 여자.

*wid all dem wagons with all them wagons.

*air-tight alibi 빈틈없는 알리바이, 완벽한 알리바이.

She opened it and took the check out and sat holding it in her hand. I went and got the shovel* from the corner and gave her a match. "Come on," I says, "Get it over with.* You'll be crying in a minute."

She took the match, but she didn't strike it. She sat there, looking at the check. Just like I said it would be.

"I hate to do it," she says, "To increase your burden by adding Quentin. . . ."

"I guess we'll get along," I says. "Come on. Get it over with."

But she just sat there, holding the check.

"This one is on a different bank,*" she says. "They have been on an Indianapolis* bank."

"Yes," I says. "Women are allowed to do that too."

"Do what?" she says.

"Keep money in two different banks," I says.

"Oh," she says. She looked at the check a while. "I'm glad to know she's so . . . she has so much . . . God sees that I am doing right," she says.

"Come on," I says, "Finish it. Get the fun over."

"Fun?" she says, "When I think —"

"I thought you were burning this two hundred dollars a month for fun," I says. "Come on, now. Want me to strike the match?"

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* **shovel** 난로의 재를 치어 내는 작은 삽.
* **Get it over with** 「얼른 해 치우세요」. Jason은 Mrs. Compson에게 가짜 수표를 불태워 버리도록 재촉하고 있음.
* **This one is on a different bank.** Mrs. Compson은 이번 수표가 다른 은행(St. Louis 은행)의 것인 사실을 알아 채리고 있음.
* **Indianapolis** 미국 Indiana주에 있는 도시. Caddy는 Indiana 출신의 은행가 Sidney Herbert Head에게 시집을 갔음.

"I could bring myself to accept them," she says, "For my childrens' sake. I have no pride."

"You'd never be satisfied," I says, "You know you wouldn't. You've settled that once, let it stay settled. We can get along.*"

"I leave everything to you," she says. "But sometimes I become afraid that in doing this I am depriving you all of what is rightfully yours. Perhaps I shall be punished for it. If you want me to, I will smother my pride and accept them."

"What would be the good in beginning now, when you've been destroying them for fifteen years?" I says. "If you keep on doing it, you have lost nothing, but if you'd begin to take them now, you'll have lost fifty thousand dollars.* We've got along so far, haven't we?" I says. "I haven't seen you in the poorhouse yet.*"

"Yes," she says, "We Bascombs need nobody's charity. Certainly not that of a fallen woman.*"

She struck the match and lit the check and put it in the shovel, and then the envelope, and watched them burn.

"You dont know what it is," she says, "Thank God you will never know what a mother feels."

"There are lots of women in this world no better than her," I says.

"But they are not my daughters," she says. "It's

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* **We can get along** 「(캐디가 보내는 더러운 돈이 아니더라도) 우리는 그럭저럭 살아 갈 수 있읍니다」.

* **fifty thousand dollars** Caddy는 Quentin의 생활비로 매달 200달러씩 약 15년간 보내왔음.

* **I haven't seen you in the poorhouse yet** 가난한 사람들이 수용되어 있는 구빈원(球貧院) 신세를 질만큼 아직 그렇게 가난하지는 않다는 뜻.

* **a fallen woman** 도덕적으로 타락한 여자. 여기서는 Caddy를 가르키고 있음.

not myself," she says, "I'd gladly take her back, sins and all,* because she is my flesh and blood. It's for Quentin's sake."

Well, I could have said it wasn't much chance of anybody hurting Quentin much, but like I say I dont expect much but I do want to eat and sleep without a couple of women squabbling and crying in the house.

"And yours," she says. "I know how you feel toward her."

"Let her come back," I says, "far as I'm concerned.*"

"No," she says. "I owe that to your father's memory."

"When he was trying all the time to persuade you to let her come home when Herbert threw her out*?" I says.

"You dont understand," she says. "I know you dont intend to make it more difficult for me. But it's my place to suffer for my children," she says. "I can bear it."

"Seems to me you go to a lot of unnecessary trouble doing it," I says. The paper burned out. I carried it to the grate and put it in. "It just seems a shame to me to burn up good money," I says.

"Let me never see the day when my children will have to accept that, the wages of sin*," she says. "I'd rather see even you dead in your coffin first."

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* **I'd gladly take her back, sins and all** 「죄고 뭐고, 나는 캐디를 기꺼이 받아 드리고 싶구나」.
* **far as I'm concerned** as far as I'm concerned.
* **when Herbert threw her out** 「허버트가 캐디를 내쫓았을 때」.
* **the wages of sin** 「죄의 삯」. 전통적인 기독교 교리에 의하면 죄의 삯은 곧 죽음임.

"Have it your way," I says. "Are we going to have dinner soon?" I says, "Because if we're not, I'll have to go on back. We're pretty busy today." She got up. "I've told her once," I says. "It seems she's waiting on Quentin or Luster or somebody. Here, I'll call her. Wait." But she went to the head of the stairs and called.

"Quentin aint come yit," Dilsey says.

"Well, I'll have to get on back," I says. "I can get a sandwich downtown. I dont want to interfere with Dilsey's arrangements," I says. Well, that got her started again, with Dilsey hobbling and mumbling back and forth, saying,

"All right, all right, Ise puttin hit on fast as I kin.*"

"I try to please you all," Mother says, "I try to make things as easy for you as I can."

"I'm not complaining, am I?" I says. "Have I said a word except I had to go back to work?"

"I know," she says, "I know you haven't had the chance the others* had, that you've had to bury yourself in a little country store. I wanted you to get ahead. I knew your father would never realise that you were the only one who had any business sense, and then when everything else failed I believed that when she married, and Herbert . . . after his promise . . ."

"Well, he was probably lying too," I says. "He may not have even had a bank. And if he had, I dont

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* **Ise putting hit on fast as I kin** I'm putting it on (as) fast as I can.
* **the others** 캄슨 집안의 다른 자녀들.

reckon he'd have to come all the way to Mississippi to get a man for it."

We ate awhile. I could hear Ben in the kitchen, where Luster was feeding him. Like I say, if we've got to feed another mouth and she wont take that money, why not send him down to Jackson*. He'll be happier there, with people like him. I says God knows there's little enough room for pride in this family, but it dont take much pride to not like to see a thirty year old man playing around the yard with a nigger boy, running up and down the fence and lowing like a cow* whenever they play golf over there. I says if they'd sent him to Jackson at first we'd all be better off today. I says, you've done your duty by him; you've done all anybody can expect of you and more than most folks would do, so why not send him there and get that much benefit out of the taxes we pay. Then she says, "I'll be gone soon. I know I'm just a burden to you" and I says "You've been saying that so long that I'm beginning to believe you" only I says you'd better be sure and not let me know you're gone because I'll sure have him on number seventeen* that night and I says I think I know a place where they'll take her* too and the name of it's not Milk street and Honey avenue* either. Then

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* **why not send him down to Jackson** 「왜 벤지를 잭슨에 보내지 않느냐?」. Jackson은 Mississippi의 주도로 주립 정신 병원이 위치해 있음.
* **low like a cow** 「마치 소처럼 울부짖다」.
* **number seventeen** 17번 기차. Oxford/Jefferson을 통과하는 정규 기차 중의 하나.
* **her** Miss Quentin.
* **Milk Street and Honey avenue** 출애굽기 3 장 8 절 ("a land flowing with milk and honey") 을 참고하라.

she begun to cry and I says All right all right I have as much pride about my kinfolks* as anybody even if I dont always know where they come from.

We ate for awhile. Mother sent Dilsey to the front to look for Quentin again.

"I keep telling you she's not coming to dinner," I says.

"She knows better than that," Mother says, "She knows I dont permit her to run about the streets and not come home at meal time. Did you look good, Dilsey?"

"Dont let her, then," I says.

"What can I do," she says. "You have all of you flouted me. Always."

"If you wouldn't come interfering, I'd make her mind*," I says. "It wouldn't take me but about one day to straighten her out*."

"You'd be too brutal with her," she says. "You have your Uncle Maury's temper*."

That reminded me of the letter. I took it out and handed it to her. "You wont have to open it," I says. "The bank will let you know how much it is this time."

"It's addressed to you," she says.

"Go on and open it," I says. She opened it and read it and handed it to me.

"'My dear young nephew,' it says,

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* **kinsfolks** 가족, 집안식구 (family).
* **mind** 복종하다, 고분고분 말을 듣다 (obey).
* **straighten her out** 「퀜틴의 행실을 바로잡다」.
* **You have your Uncle Maury's temper** Mrs. Compson은 항상 Jason 만이 Bascomb 집안의 기질을 닮았다고 강조해 왔음에 주의하라.

'You will be glad to learn that I am now in a position to avail myself of an opportunity regarding which, for reasons which I shall make obvious to you, I shall not go into details until I have an opportunity to divulge it to you in a more secure manner. My business experience has taught me to be chary of committing anything of a confidential nature to any more concrete medium than speech*, and my extreme precaution in this instance should give you some inkling of its value. Needless to say, I have just completed a most exhaustive examination of all its phases, and I feel no hesitancy in telling you that it is that sort of golden chance* that comes but once in a lifetime, and I now see clearly before me that goal toward which I have long and unflaggingly striven: i.e., the ultimate solidification of my affairs by which I may restore to its rightful position that family of which I have the honour to be the sole remaining male descendant*; that family in which I have ever included your lady mother and her children.

'As it so happens, I am not quite in a position to avail myself of this opportunity to the uttermost which it warrants, but rather than go out of the family to do so, I am today drawing upon your Mother's bank for the small sum* necessary to complement my own initial investment, for which I here-

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* **any more concrete medium than speech** 말 보다 더 구체적인 매체, 즉, 글(writing)을 뜻함.
* **golden chance** 황금의 기회, 절호의 기회.
* **that family of which... male descendant** Bascomb 가문을 가르킴.
* **I am today drawing ··· for the small sum** 「나는 오늘 자네 어머니로부터 약간의 돈을 빌리고 있네」.

with enclose, as a matter of formality, my note of hand at eight percent per annum.* Needless to say, this is merely a formality, to secure your Mother in the event of that circumstance of which man is ever the plaything and sport.* For naturally I shall employ this sum as though it were my own and so permit your Mother to avail herself of this opportunity which my exhaustive investigation has shown to be a bonanza*—if you will permit the vulgarism—of the first water and purest ray serene.*

'This is in confidence, you will understand, from one business man to another; we will harvest our own vineyards,* eh? And knowing your Mother's delicate health and that timorousness which such delicately nurtured Southern ladies would naturally feel regarding matters of business, and their charming proneness to divulge unwittingly such matters in conversation, I would suggest that you do not mention it to her at all. On second thought, I advise you not to do so. It might be better to simply restore this sum to the bank at some future date, say, in a lump sum with the other small sums for which I am indebted to her, and say nothing about it at all. It is our duty to shield her from the crass material world as much as possible.

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* **my note of hand at eight percent per annum** 「연리(年利) 8퍼센트로 빚을 갚을 것을 약속하는 내 편지」.
* **That circumstance···plaything and sport** 죽음과 같이 예상치 않게 일어나는 사건을 뜻함.
* **a bonanza** 노라지, 대통운, 행운.
* **of the first water and purest ray serene** 최상의, 일급의 (of the best sort).
* **we will harvest our own vineyards** 「우리 일은 우리 끼리 해결하도록 하자」. "we will look after our own affairs"의 뜻.

'Your affectionate Uncle,
'Maury L. Bascomb.'"

"What do you want to do about it?" I says, flipping it across the table.

"I know you grudge what I give him," she says.

"It's your money," I says. "If you want to throw it to the birds even, it's your business."

"He's my own brother," Mother says. "He's the last Bascomb. When we are gone there wont be any more of them."

"That'll be hard on somebody, I guess," I says. "All right, all right," I says, "It's your money. Do as you please with it. You want me to tell the bank to pay it?"

"I know you begrudge him," she says. "I realise the burden on your shoulders. When I'm gone it will be easier on you."

"I could make it easier right now," I says. "All right, all right, I wont mention it again. Move all bedlam in* here if you want to."

"He* 's your own brother," she says, "Even if he is afflicted."

"I'll take your bank book," I says. "I'll draw my check today."

"He* kept you waiting six days," she says. "Are you sure the business is sound? It seems strange to me that a solvent business cannot pay its employees

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* **move all bedlam in** 큰 소란을 피우다. ("bedlam"은 런던에 있는 정신 병원 St. Mary of Bethlehem으로서 보통 「정신병원」, 「소란한 장소」를 뜻함).
* **He** Benjy를 가르침.
* **He** Jason의 동업자 Earl을 가르킴.

promptly."

"He's all right," I says, "Safe as a bank. I tell him not to bother about mine until we get done collecting every month. That's why it's late sometimes."

"I just couldn't bear to have you lose the little I had to invest for you," she says. "I've often thought that Earl is not a good business man. I know he doesn't take you into his confidence to the extent that your investment in the business should warrant. I'm going to speak to him."

"No, you let him alone," I says. "It's his business."

"You have a thousand dollars in it."

"You let him alone," I says, "I'm watching things. I have your power of attorney.* It'll be all right."

"You dont know what a comfort you are to me," she says. "You have always been my pride and joy, but when you came to me of your own accord and insisted on banking your salary each month in my name, I thanked God it was you left me if they had to be taken."

"They were all right," I says. "They did the best they could, I reckon."

"When you talk that way I know you are thinking bitterly of your father's memory," she says. "You have a right to, I suppose. But it breaks my heart to hear you."

I got up. "If you've got any crying to do," I says,

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*I have your power of attorney Jason은 자기 어머니를 대신하여 법적이거나 재정상의 문제를 처리할 수 있는 법적인 권한을 가지고 있음.

"you'll have to do it alone, because I've got to get on back. I'll get the bank book*."

"I'll get it," she says.

"Keep still," I says, "I'll get it." I went upstairs and got the bank book out of her desk and went back to town. I went to the bank and deposited the check and the money order and the other ten, and stopped at the telegraph office. It was one point above the opening. I had already lost thirteen points, all because she had to come helling* in there at twelve, worrying me about that letter.

"What time did that report come in?" I says.

"About an hour ago," he says.

"An hour ago?" I says. "What are we paying you for?" I says, "Weekly reports? How do you expect a man to do anything? The whole damn top could blow off and we'd not know it."

"I dont expect you to do anything," he says. "They changed that law making folks play the cotton market."

"They have?" I says. "I hadn't heard. They must have sent the news out over the Western Union*."

I went back to the store. Thirteen points. Damn if I believe anybody knows anything about the damn thing except the ones that sit back in those New York offices and watch the country suckers come up and beg them to take their money. Well, a man that just calls shows he has no faith in himself, and like I say

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* **bank book** 은행 통장 (pass book).
* **come helling** 쏜살같이 달려오다 (come running).
* **Western Union** 미국 전보 회사의 이름.

if you aren't going to take the advice, what's the use in paying money for it. Besides, these people are right up there on the ground*; they know everything that's going on. I could feel the telegram in my pocket. I'd just have to prove that they were using the telegraph company to defraud. That would constitute a bucket shop*. And I wouldn't hesitate that long, either. Only be damned if it doesn't look like a company as big and rich as the Western Union could get a market report* out on time. Half as quick as they'll get a wire* to you saying Your account closed out. But what the hell do they care about the people. They're hand in glove with* that New York crowd. Anybody could see that.

When I came in Earl looked at his watch. But he didn't say anything until the customer was gone. Then he says,

"You go home to dinner?"

"I had to go to the dentist," I says because it's not any of his business where I eat but I've got to be in the store with him all the afternoon. And with his jaw running off* after all I've stood. You take a little two by four country storekeeper* like I say it takes a man with just five hundred dollars to worry about it fifty thousand dollars' worth.

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* **on the ground** 현장에서 (on the spot).
* **bucket shop** 엉터리 중매점, 부정 중매점.
* **market report** 시황 보고서.
* **wire** : 전보 (telegram).
* **hand in glove with** ~와 한 패이다, ~와 한통속이다 (in collision with).
* **with his jaw running off** 「그는 쉬지 않고 계속 입을 놀려대며」, 「계속하여 잔소리하며」
* **two by four country storekeeper** 보잘것 없는 시골가게 주인. ("two by four"는 「옹색한」, 「변변치 않은」의 뜻).

"You might have told me," he says. "I expected you back right away."

"I'll trade you this tooth and give you ten dollars to boot, any time," I says. "Our agreement was an hour for dinner," I says, "and if you dont like the way I do, you know what you can do about it."

"I've known that some time," he says. "If it hadn't been for your mother I'd have done it before now, too. She's a lady I've got a lot of sympathy for, Jason. Too bad some other folks I know cant say as much."

"Then you can keep it," I says. "When we need any sympathy I'll let you know in plenty of time."

"I've protected you about that business a long time, Jason," he says.

"Yes?" I says, letting him go on. Listening to what he would say before I shut him up.

"I believe I know more about where that automobile came from than she does."

"You think so, do you?" I says. "When are you going to spread the news that I stole it from my mother?"

"I dont say anything," he says, "I know you have her power of attorney. And I know she still believes that thousand dollars is in this business."

"All right," I says, "Since you know so much, I'll tell you a little more: go to the bank and ask them whose account I've been depositing a hundred and sixty dollars on the first of every month for twelve years."

"I dont say anything," he says, "I just ask you to

be a little more careful after this."

I never said anything more. It doesn't do any good. I've found that when a man gets into a rut the best thing you can do is let him stay there. And when a man gets it in his head that he's got to tell something on you for your own good, good-night. I'm glad I haven't got the sort of conscience I've got to nurse like a sick puppy all the time. If I'd ever be as careful over anything as he is to keep his little shirt tail full of business from making him more than eight percent. I reckon he thinks they'd get him on the usury law* if he netted more than eight percent. What the hell chance has a man got, tied down in a town like this* and to a business like this. Why I could take his business in one year and fix him so he'd never have to work again, only he'd give it all away to the church or something. If there's one thing gets under my skin*, it's a damn hypocrite. A man that thinks anything he dont understand all about must be crooked and that first chance he gets he's morally bound to tell the third party what's none of his business to tell. Like I say if I thought every time a man did something I didn't know all about he was bound to be a crook, I reckon I wouldn't have any trouble finding something back there on those books that you wouldn't see any use for running and telling somebody I thought ought to know about it, when for all I knew they might know a damn sight more*

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* **usury law** 고리(高利)나 폭리를 단속하는 법.
* **tied down in a town like this** 「이렇게 초라한 시골읍에 묶여 있으니」.
* **If there's one thing gets under my skin** 「나를 짜증나게 하는 것이 한 가지 있다면」.
* **a damn sight more** 훨씬 더 많이.

about it now than I did, and if they didn't it was damn little of my business anyway and he says, "My books are open to anybody. Anybody that has any claim or believes she has any claim on this business can go back there and welcome."

"Sure, you wont tell," I says, "You couldn't square your conscience with that. You'll just take her back there and let her find it. You wont tell, yourself."

"I'm not trying to meddle in your business," he says. "I know you missed out on some things like Quentin had. But your mother has had a misfortunate life too, and if she was to come in here and ask me why you quit, I'd have to tell her. It aint that thousand dollars* You know that. It's because a man never gets anywhere if fact and his ledgers dont square. And I'm not going to lie to anybody, for myself or anybody else."

"Well, then," I says, "I reckon that conscience of yours is a more valuable clerk than I am; it dont have to go home at noon to eat. Only dont let it interfere with my appetite," I says, because how the hell can I do anything right, with that damn family and her* not making any effort to control her* nor any of them, like that time when she happened to see one of them kissing Caddy and all next day she went around the house in a black dress and a veil and even Father couldn't get her to say a word except crying and saying her little daughter was dead and Caddy

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* **It aint that thousand dollars** Jason은 Earl에게 돈을 투자하여 동업을 하였으나 투자한 돈 중 1천불을 찾아 자동차를 구입했음.
* **her** Mrs. Compson.
* **her** Miss Quentin.

about fifteen then* only in three years she'd been wearing haircloth or probably sandpaper at that rate. Do you think I can afford to have her running about the streets with every drummer that comes to town, I says, and them telling the new ones up and down the road where to pick up a hot one* when they made Jefferson. I haven't got much pride, I can't afford it with a kitchen full of niggers to feed and robbing the state asylum of its star freshman.* Blood, I says, governors and generals.* It's a damn good thing we never had any kings and presidents; we'd all be down there at Jackson chasing butterflies.* I say it'd be bad enough if it was mine; I'd at least be sure it was a bastard to begin with, and now even the Lord doesn't know that for certain probably.

So after awhile I heard the band start up, and then they begun to clear out. Headed for the show, every one of them. Haggling over a twenty cent hame string to save fifteen cents, so they can give it to a bunch of Yankees that come in and pay maybe ten dollars for the privilege. I went on out to the back.

"Well," I says, "If you dont look out, that bolt will grow into your hand. And then I'm going to take

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* **Caddy about fifteen then** Caddy가 동네 사내 아이들과 키스를 하기 시작한 것은 대략 15세 때였고, 순결을 잃은 것은 17세 정도였음.
* **hot one** 기막힌 여자, 화끈한 여자. (속어적 표현으로 "an exceptional, remarkable, striking, or good or bad person"의 뜻).
* **robbing the state asylum of its star freshman** 「주립 정신 병원으로부터 유명한 신입생을 빼앗고」. Jason은 여기서 자기 어머니가 Benjy를 Jackson에 있는 정신 병원에 보내지 않고 있음을 언급하고 있음.
* **Blood, I says, governors and generals** 「빌어먹을, 주지사와 장군이고 나발이고」. Jason은 자기 가문을 비웃고 있음.
* **we'd all be down there at Jackson chasing butterflies** 「우리 식구 모두가 미쳐서 잭슨에 있는 정신 병원에 가서 나비나 쫓고 있을 게다」.

an axe and chop it out. What do you reckon the boll-weevils* 'll eat if you dont get those cultivators* in shape to raise them a crop?" I says, "sage grass?"

"Dem folks sho do play dem horns*," he says. "Tell me man in dat show kin play a tune on a hand-saw. Pick hit like a banjo."

"Listen," I says. "Do you know how much that show'll spend in this town? About ten dollars," I says. "The ten dollars Buck Turpin has in his pocket right now."

"Whut dey give Mr Buck ten dollars fer*?" he says.

"For the privilege of showing here," I says. "You can put the balance of what they'll spend in your eye."

"You mean dey pays ten dollars jest* to give dey show here?" he says.

"That's all," I says. "And how much do you reckon . . ."

"Gret day*," he says, "You mean to tell me dey chargin um* to let um show here? I'd pay ten dollars to see dat man pick dat saw, ef* I had to. I figures dat tomorrow mawnin* I be still owin um nine dollars

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* **boll-weevils** 목화다래 바구미.
* **cultivators** 사이갈이하는 연장.
* **Dem folks sho do play dem horns** Them folks sure do play those horns. ("them"은 축어나 방어으로 "those"나 "the"의 뜻으로 사용됨).
* **Whut dey···fer?** what they···for? (Job은 여기서 "Mr. Turpin" 이라고 하지 않고 "Mr Buck"라고 하는데 유의할 것).
* **jest** just.
* **Great day** Great day.
* **dey chargin um** they (are) charging them.
* **ef** if
* **mawnin** morning.

and six bits* at dat rate."

And then a Yankee will talk your head off about niggers getting ahead.* Get them ahead, what I say. Get them so far ahead you cant find one south of Louisville* with a blood hound.* Because when I told him about how they'd pick up Saturday night and carry off at least a thousand dollars out of the county, he says,

"I dont begrudge um. I kin sho* afford my two bits.*"

"Two bits hell," I says. "That dont begin it. How about the dime or fifteen cents you'll spend for a damn two cent box of candy or something. How about the time you're wasting right now, listening to that band."

"Dat's de troof,*" he says. "Well, ef I lives twell night hit's gwine to be two bits mo dey takin out of town, dat's sho.*"

"Then you're a fool," I says.

"Well," he says, "I dont spute* dat neither. Ef

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*six bits 75센트.

*a Yankee will talk your head off about niggers getting ahead 「북부인은 흑인들의 출세에 관하여 (목이 떨어져 나갈 정도로) 쉬지않고 지껄여 댈 것이다」. 여기서 흑인들의 출세란 백인들과 똑같은 권리의 행사나 사회적 지위 향상 등을 의미함.

*Louisville 미국 Kentucky주 북부에 있는 도시로 New Orleans와 함께 노예 매매 시장으로 유명하였음.

*blood hound (영국산의) 경찰견.

*kin sho can sure.

*two bits 25센트 (a quarter).

*That's de troof That's the truth.

*ef I lives twell night···dat's sho if I live till night, it's going to be two bits more they (are) taking out of town, that's sure (만약 내가 오늘 밤까지 목숨이 살아 있으면 놈들은 여기서 25센트 더 버는 것만은 확실해). Job은 무슨 일이 있어도 밤에 쇼우 구경을 가겠다는 뜻.

*spute dispute.

dat uz a crime,* all chain-gangs* wouldn't be black."

Well, just about that time I happened to look up the alley and saw her.* When I stepped back and looked at my watch I didn't notice at the time who he was because I was looking at the watch. It was just two thirty, forty-five minutes before anybody but me expected her to be out. So when I looked around the door the first thing I saw was the red tie* he had on and I was thinking what the hell kind of a man would wear a red tie. But she was sneaking along the alley, watching the door, so I wasn't thinking anything about him until they had gone past. I was wondering if she'd have so little respect for me that she'd not only play out of school* when I told her not to, but would walk right past the store, daring me not to see her. Only she couldn't see into the door because the sun fell straight into it and it was like trying to see through an automobile searchlight, so I stood there and watched her go on past, with her face painted up like a damn clown's and her hair all gummed and twisted and a dress that if a woman had come out doors even on Gayoso or Beale street* when I was a young fellow with no more than that to cover her legs and behind, she'd been thrown in jail. I'll be damned if they dont dress like they were trying to make every man they passed on the street want

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* **dat uz a crime** that was a crime.
* **chain-gangs** 쇠사슬에 묶힌 죄수들 (convict gang).
* **her** Miss Quentin을 가르킴.
* **red tie** 성(性) 도착자들이 흔히 빨간 넥타이를 매고 다닌다고 일컬어짐.
* **play out of school** 학교 수업을 빼먹다 (play truant).
* **Gayoso or Beale street** 미국 Tennessee주 Memphis시의 길거리 이름. 이 두 거리는 유흥가와 환락가로 유명함.

to reach out and clap his hand on it. And so I was thinking what kind of a damn man would wear a red tie when all of a sudden I knew he was one of those show folks* well as if she'd told me. Well, I can stand a lot; if I couldn't, damn if I wouldn't be in a hell of a fix,* so when they turned the corner I jumped down and followed. Me, without any hat, in the middle of the afternoon, having to chase up and down back alleys because of my mother's good name. Like I say you cant do anything with a woman like that, if she's got it in her. If it's in her blood, you cant do anything with her. The only thing you can do is to get rid of her, let her go on and live with her own sort.

I went on to the street, but they were out of sight. And there I was, without any hat, looking like I was crazy too. Like a man would naturally think, one of them is crazy and another one drowned himself and the other one was turned out into the street by her husband, what's the reason the rest of them are not crazy too. All the time I could see them watching me like a hawk, waiting for a chance to say Well I'm not surprised I expected it all the time the whole family's crazy. Selling land to send him to Harvard and paying taxes to support a state University* all the time that I never saw except twice at a baseball game and not letting her daughter's name be spoken on the place until after a while Father wouldn't even

---

* **show folks** 쇼우 단원들.
* **in a hell of a fix** 지독한 곤경에 빠지다.
* **state University** University of Mississippi. 1848년에 Mississippi주 최초의 주립대학으로 설립된 이 대학은 흔히 "Ole Miss"라는 별명으로 잘 알려져 있음.

come down town anymore* but just sat there all day with the decanter* I could see the bottom of his nightshirt and his bare legs and hear the decanter clinking until finally T. P. had to pour it for him and she says You have no respect for your Father's memory and I says I dont know why not it sure is preserved well enough to last only if I'm crazy too God knows what I'll do about it just to look at water makes me sick and I'd just as soon swallow gasoline as a glass of whiskey and Lorraine telling them he may not drink but if you dont believe he's a man I can tell you how to find out she says If I catch you fooling with any of these whores you know what I'll do she says I'll whip her grabbing at her I'll whip her as long as I can find her she says and I says if I dont drink that's my business but have you ever found me short* I says I'll buy you enough beer to take a bath in if you want it because I've got every respect for a good honest whore because with Mother's health and the position I try to uphold to have her with no more respect for what I try to do for her than to make her name and my name and my Mother's name a byword in the town*.

She had dodged out of sight somewhere. Saw me coming and dodged into another alley, running up and down the alleys with a damn show man in a red tie that everybody would look at and think what kind of a damn man would wear a red tie. Well, the boy

* **Father wouldn't even come down town anymore** Mr. Compson은 Jefferson읍에서 변호사를 개업하고 있음.
* **decanter** 마개가 달린 식탁용 술병.
* **short** 돈이 떨어지다; 돈이 부족하다.
* **a byword in the town** 「세퍼슨 읍내에서의 웃음거리나 조롱거리」.

kept speaking to me and so I took the telegram without knowing I had taken it. I didn't realise what it was until I was signing for it, and I tore it open without even caring much what it was. I knew all the time what it would be, I reckon. That was the only thing else that could happen, especially holding it up until I had already had the check entered on the pass book.*

I dont see how a city no bigger than New York can hold enough people to take the money away from us country suckers.* Work like hell all day every day, send them your money and get a little piece of paper back, Your account closed at 20.62. Teasing you along, letting you pile up a little paper profit, then bang! Your account closed at 20.62. And if that wasn't enough, paying ten dollars a month to somebody to tell you how to lose it fast, that either dont know anything about it or is in cahoots with* the telegraph company. Well, I'm done with them. They've sucked me in for the last time. Any fool except a fellow that hasn't got any more sense than to take a jew's word for anything could tell the market was going up all the time, with the whole damn delta* about to be flooded again and the cotton washed right out of the ground like it was last year. Let it wash a man's crop out of the ground year after year, and them up there in Washington* spending fifty

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* **pass book** 은행 통장 (bank book).
* **country suckers** 시골 사기꾼들.
* **in cahoots with** ~와 공모하여 (in league with).
* **delta** Mississippi delta. Mississippi강 어귀의 삼각주로 토지가 비옥하기 때문에 목화 재배로 사용됨.
* **Washington** Washington, D. C. (여기서는 미국 정부를 뜻함).

thousand dollars a day keeping an army in Nicaragua* or some place. Of course it'll overflow again, and then cotton'll be worth thirty cents a pound. Well, I just want to hit them one time and get my money back. I don't want a killing*; only these small town gamblers are out for that, I just want my money back that these damn jews have gotten with all their guaranteed inside dope*. Then I'm through; they can kiss my foot for every other red cent of mine they get.

I went back to the store. It was half past three almost. Damn little time to do anything in, but then I am used to that. I never had to go to Harvard to learn that. The band had quit playing. Got them all inside now, and they wouldn't have to waste any more wind. Earl says,

"He found you, did he? He was in here with it a while ago. I thought you were out back somewhere."

"Yes," I says, "I got it. They couldn't keep it away from me all afternoon. The town's too small. I've got to go out home a minute," I says. "You can dock*me if it'll make you feel any better."

"Go ahead," he says, "I can handle it now. No bad news, I hope."

"You'll have to go to the telegraph office and find that out," I says. "They'll have time to tell you. I haven't."

"I just asked," he says. "Your mother knows she

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* **Nicaragua** 중남미에 있는 공화국.
* **killing** 큰 벌이, 횡재 (large gain).
* **guaranteed inside dope** 보증된 내막, 보증된 비밀 정보.
* **dock** 급료를 깎아내리다 (reduce pay).

can depend on me."

"She'll appreciate it," I says. "I wont be gone any longer than I have to."

"Take your time," he says. "I can handle it now. You go ahead."

I got the car and went home. Once this morning, twice at noon, and now again, with her and having to chase all over town and having to beg them to let me eat a little of the food I am paying for. Sometimes I think what's the use of anything. With the precedent I've been set I must be crazy to keep on. And now I reckon I'll get home just in time to take a nice long drive after a basket of tomatoes or something and then have to go back to town smelling like a camphor* factory so my head wont explode right on my shoulders. I keep telling her there's not a damn thing in that aspirin except flour and water for imaginary invalids. I says you dont know what a headache is. I says you think I'd fool with that damn car at all if it depended on me. I says I can get along without one I've learned to get along without lots of things but if you want to risk yourself in that old wornout surrey* with a halfgrown nigger boy all right because I says God looks after Ben's kind, God knows He ought to do something for him but if you think I'm going to trust a thousand dollars' worth of delicate machinery* to a halfgrown nigger or a grown one either, you'd better buy him one yourself

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* **camphor** 장뇌. 장뇌精을 손수건에 적셔 "smelling salts"와 마찬가지로 정신들게 하는 약으로 쓰임.
* **surrey** 2인승의 4륜 마차.
* **delicate machinery** Jason의 자동차를 가르킴.

because I says you like to ride in the car and you know you do.

Dilsey said Mother was in the house. I went on into the hall and listened, but I didn't hear anything. I went up stairs, but just as I passed her door she called me.

"I just wanted to know who it was," she says. "I'm here alone so much that I hear every sound."

"You dont have to stay here," I says. "You could spend the whole day visiting like other women*, if you wanted to." She came to the door.

"I thought maybe you were sick," she says. "Having to hurry through your dinner like you did."

"Better luck next time*," I says. "What do you want?"

"Is anything wrong?" she says.

"What could be?" I says. "Cant I come home in the middle of the afternoon without upsetting the whole house?"

"Have you seen Quentin?" she says.

"She's in school," I says.

"It's after three," she says. "I heard the clock strike at least a half an hour ago. She ought to be home by now."

"Ought she?" I says. "When have you ever seen her before dark?"

"She ought to be home," she says. "When I was a girl . . ."

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* **You could spend···like other women** Mrs. Compson은 좀처럼 집안을 벗어나지 않고 있음에 주의하라.

* **Better luck next time** Jason은 Mrs. Compson의 추측이 틀렸다는 것을 암시하고 있음.

"You had somebody to make you behave yourself," I says. "She hasn't."

"I can't do anything with her," she says. "I've tried and I've tried."

"And you wont let me, for some reason," I says, "So you ought to be satisfied." I went on to my room. I turned the key easy and stood there until the knob turned. Then she says,

"Jason."

"What," I says.

"I just thought something was wrong."

"Not in here," I says. "You've come to the wrong place*."

"I dont mean to worry you," she says.

"I'm glad to hear that," I says. "I wasn't sure. I thought I might have been mistaken. Do you want anything?"

After awhile she says, "No. Not any thing." Then she went away. I took the box down* and counted out the money and hid the box again and unlocked the door and went out. I thought about the camphor, but it would be too late now, anyway. And I'd just have one more round trip. She was at her door, waiting.

"You want anything from town?" I says.

"No," she says. "I dont mean to meddle in your affairs. But I dont know what I'd do if anything happened to you, Jason."

"I'm all right," I says. "Just a headache."

"I wish you'd take some aspirin," she says. "I

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* **I took the box down** Jason은 Miss Quentin을 위하여 Caddy가 보낸 돈을 현금으로 바꾸어 이 비밀 상자 속에 숨겨 두고 있음.

* **You've come to the wrong place** 「헛 짚으셨어요」.

know you're not going to stop using the car."

"What's the car got to do with it?" I says. "How can a car give a man a headache?"

"You know gasoline always made you sick," she says. "Ever since you were a child. I wish you'd take some aspirin."

"Keep on wishing it," I says. "It wont hurt you."

I got in the car and started back to town. I had just turned onto the street when I saw a ford* coming helling toward me. All of a sudden it stopped. I could hear the wheels sliding and it slewed around and backed and whirled and just as I was thinking what the hell they were up to, I saw that red tie. Then I recognised her face looking back through the window. It whirled into the alley. I saw it turn again, but when I got to the back street it was just disappearing, running like hell.*

I saw red. When I recognised that red tie, after all I had told her, I forgot about everything. I never thought about my head even until I came to the first forks* and had to stop. Yet we spend money and spend money on roads and damn if it isn't like trying to drive over a sheet of corrugated iron roofing.* I'd like to know how a man could be expected to keep up with even a wheelbarrow. I think too much of my car; I'm not going to hammer it to pieces like it was a ford. Chances were they had stolen it, anyway,

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* **a ford** 흔히 "model T"라고 불리우는 포오드형 자동차. 제조업자 Henry Ford (1863~1947)의 이름을 따라 그렇게 부르고 있음).
* **run like hell** 쏜살같이 달리다.
* **forks** 갈림길, 교차로 (crossroads).
* **like trying to drive…iron roofing** 마치 골함석 지붕 위를 달리는 것처럼 시골길이 울퉁불퉁하다는 것을 언급하고 있음.

so why should they give a damn. Like I say blood always tells*. If you've got blood like that in you, you'll do anything. I says whatever claim you believe she has on you has already been discharged; I says from now on you have only yourself to blame because you know what any sensible person would do. I says if I've got to spend half my time being a damn detective, at least I'll go where I can get paid for it.

So I had to stop there at the forks. Then I remembered it. It felt like somebody was inside with a hammer, beating on it. I says I've tried to keep you from being worried by her; I says far as I'm concerned*, let her go to hell as fast as she pleases and the sooner the better. I says what else do you expect except every drummer and cheap show that comes to town because even these town jellybeans* give her the go-by*now. You dont know what goes on I says, you dont hear the talk that I hear and you can just bet I shut them up too. I says my people owned slaves here when you all were running little shirt tail country stores*and farming land no nigger would look at on shares*.

If they ever farmed it. It's a good thing the Lord did something for this country; the folks that live on it never have. Friday afternoon, and from right here I could see three miles of land that hadn't even

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* **blood always tells** 「혈통은 속일 수 없다」.
* **far as I'm concerned** as far as I'm concerned.
* **town jellybeans** 읍내 건달들. ("town squirts"와 비슷한 표현).
* **give one the go-by** ~를 보고도 못 본체하고 지나치다, ~를 상대해 주지 않다.
* **little shirt tail country stores** 작고 보잘것 없는 시골 가게들.
* **on shares** 소작으로.

been broken, and every able bodied man in the county* in town at that show. I might have been a stranger starving to death, and there wasn't a soul in sight to ask which way to town even. And she trying to get me to take aspirin. I says when I eat bread I'll do it at the table. I says you always talking about how much you give up for us when you could buy ten new dresses a year on the money you spend for those damn patent medicines.* It's not something to cure it I need it's just an even break*not to have to have them but as long as I have to work ten hours a day to support a kitchen full of niggers in the style they're accustomed to and send them to the show with every other nigger in the county, only he was late already. By the time he got there it would be over.

After awhile he got up to the car and when I finally got it through his head*if two people in a ford had passed him, he said yes. So I went on, and when I came to where the wagon road turned off I could see the tire tracks. Ab Russell was in his lot, but I didn't bother to ask him and I hadn't got out of sight of his barn hardly when I saw the ford. They had tried to hide it. Done about as well at it as she did at everything else she did.* Like I say it's not that I object to so much; maybe she cant help that, it's because she hasn't even got enough consideration for

* **the county** Faulkner가 창조해 낸 상상의 군(郡) Yoknapatawpha County. 군청 소재지는 Jefferson 읍.
* **patent medicines** 특허 매약.
* **an even break** 비김, 피차일반.
* **get it through one's head** ~에게 그것을 이해시키다.
* **Done about(… she did** 「그녀는 여태까지 모든일을 그렇게 해 넘긴 것 처럼 이번에도 썩 잘 해냈다」.

her own family to have any discretion. I'm afraid all the time I'll run into them right in the middle of the street or under a wagon on the square, like a couple of dogs.

I parked and got out. And now I'd have to go way around and cross a plowed field, the only one I had seen since I left town, with every step like somebody was walking along behind me, hitting me on the head with a club. I kept thinking that when I got across the field at least I'd have something level to walk on, that wouldn't jolt me every step, but when I got into the woods it was full of underbrush and I had to twist around through it, and then I came to a ditch full of briers. I went along it for awhile, but it got thicker and thicker, and all the time Earl probably telephoning home about where I was and getting Mother all upset again.

When I finally got through I had had to wind around so much that I had to stop and figure out just where the car would be. I knew they wouldn't be far from it, just under the closest bush, so I turned and worked back toward the road. Then I couldn't tell just how far I was, so I'd have to stop and listen, and then with my legs not using so much blood, it all would go into my head like it would explode any minute, and the sun getting down just to where it could shine straight into my eyes and my ears ringing so I couldn't hear anything. I went on, trying to move quiet, then I heard a dog or something and I knew that when he scented me he'd have to come helling up, then it would be all off.

I had gotten beggar lice* and twigs and stuff all over me, inside my clothes and shoes and all, and then I happened to look around and I had my hand right on a bunch of poison oak.* The only thing I couldn't understand was why it was just poison oak and not a snake or something. So I didn't even bother to move it. I just stood there until the dog went away. Then I went on.

I didn't have any idea where the car was now. I couldn't think about anything except my head, and I'd just stand in one place and sort of wonder if I had really seen a ford even, and I didn't even care much whether I had or not. Like I say, let her lay out all day and all night with everything in town that wears pants, what do I care. I dont owe anything to anybody that has no more consideration for me, that wouldn't be a damn bit above planting that ford there and making me spend a whole afternoon and Earl taking her back there and showing her the books* just because he's too damn virtuous for this world. I says you'll have one hell of a time in heaven, without anybody's business to meddle in only dont you ever let me catch you at it I says, I close my eyes to it because of your grandmother, but just you let me catch you doing it one time on this place, where my mother lives. These damn little slick haired squirts,* thinking they are raising so much hell,*

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* **beggar lice** 옷에 달라 붙는 열매, 그런 열매를 맺는 식물.
* **poison oak** 덩굴 옻나무 (poison ivy).
* **book** 장부, 회계장.
* **slick haired squirts** 머리를 번지르하게 빗어 올린 건달들. "slick-headed jellybeans"와 비교해 보라.
* **raise so much hell** 큰 소란을 피우다.

I'll show them something about hell I says, and you too. I'll make him think that damn red tie is the latch string to hell,* if he thinks he can run the woods with my niece.

With the sun and all in my eyes and my blood going so I kept thinking every time my head would go on and burst and get it over with, with briers and things grabbing at me, then I came onto the sand ditch* where they had been and I recognised the tree where the car was, and just as I got out of the ditch and started running I heard the car start. It went off fast, blowing the horn. They kept on blowing it, like it was saying Yah. Yah. Yaaahhhhhhhh, going out of sight. I got to the road just in time to see it go out of sight.

By the time I got up to where my car was, they were clean out of sight, the horn still blowing. Well, I never thought anything about it except I was saying Run. Run back to town. Run home and try to convince Mother that I never saw you in that car. Try to make her believe that I dont know who he was. Try to make her believe that I didn't miss ten feet of catching you in that ditch. Try to make her believe you were standing up, too.

It kept on saying Yahhhhh, Yahhhhh, Yaaahhhhhhhhh, getting fainter and fainter. Then it quit, and I could hear a cow lowing up at Russell's barn. And still I never thought. I went up to the door and opened it and raised my foot. I kind of thought then that the car was leaning a little more than the slant

*I'll make him··· to hell 「그놈의 빨간 넥타이가 지옥문에 걸려 있는 실최끈이라고 생각하도록 해 줄테다」.

*sand ditch 모래 바닥으로 된 도랑이나 개천.

of the road would be, but I never found it out until I got in and started off.*

Well, I just sat there. It was getting on toward sundown, and town was about five miles. They never even had guts enough to puncture it, to jab a hole in it.* They just let the air out. I just stood there for awhile, thinking about that kitchen full of niggers and not one of them had time to lift a tire onto the rack and screw up a couple of bolts. It was kind of funny because even she couldn't have seen far enough ahead to take the pump out on purpose, unless she thought about it while he was letting out the air maybe. But what it probably was, was somebody took it out and gave it to Ben to play with for a squirt gun* because they'd take the whole car to pieces if he wanted it and Dilsey says, Aint nobody teched yo car.* What we want to fool with hit fer? and I says You're a nigger. You're lucky, do you know it? I says I'll swap with you any day because it takes a white man not to have anymore sense than to worry about what a little slut of a girl does.

I walked up to Russell's. He had a pump. That was just an oversight on their part, I reckon. Only I still couldn't believe she'd have had the nerve to. I kept thinking that. I dont know why it is I cant seem to learn that a woman'll do anything. I kept

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* **I kind of thought···started off** Miss Quentin과 빨간 넥타이의 쇼 단원이 Jason의 자동차 타이어의 바람을 빼어 놓았기 때문에 차가 한쪽으로 기울고 있음.
* **They never eved had···in it** 「그것들은 타이어를 펑크낼 만한, 타이어에 구멍을 뚫을 만한 배짱은 없었다」.
* **gave it to Ben to play with for a squirt gun** 「물총 대신에 가지고 놀도록 펌프를 벤지에게 주었다」.
* **Aint nobody teched yo car** Ain't nobody touched your car. (이중 부정이지만 뜻은 단순 부정임에 주의할 것).

thinking, Let's forget for awhile how I feel toward you and how you feel toward me: I just wouldn't do you this way. I wouldn't do you this way no matter what you had done to me.* Because like I say blood is blood and you cant get around it.* It's not playing a joke that any eight year old boy could have thought of, it's letting your own uncle be laughed at by a man that would wear a red tie. They come into town and call us all a bunch of hicks* and think it's too small to hold them. Well he doesn't know just how right he is. And her too. If that's the way she feels about it, she'd better keep right on going and a damn good riddance.*

I stopped and returned Russell's pump and drove on to town. I went to the drugstore and got a coca-cola and then I went to the telegraph office. It had closed at 12.21, forty points down. Forty times five dollars; buy something with that if you can, and she*'ll say, I've got to have it I've just got to and I'll say that's too bad you'll have to try somebody else, I haven't got any money; I've been too busy to make any.

I just looked at him.

"I'll tell you some news," I says, "You'll be astonished to learn that I am interested in the cotton market," I says. "That never occurred to you, did it?"

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* **how I feel···toward me** 여기서 "you"는 Miss Quentin을 가르킴.
* **blood is blood and you cant get around it** 「타고난 핏줄은 핏줄이라 어떻게 고칠 도리가 없는 법이다」.
* **hicks** 시골뜨기들.
* **a damn good riddance** 「매우 잘 떼어 버렸다」, 「떨어져 나가 참 시원하다」.
* **she** Miss Quentin.

"I did my best to deliver it," he says. "I tried the store twice and called up your house, but they didn't know where you were," he says, digging in the drawer.

"Deliver what?" I says. He handed me a telegram. "What time did this come?" I says.

"About half past three," he says.

"And now it's ten minutes past five," I says.

"I tried to deliver it," he says. "I couldn't find you."

"That's not my fault, is it?" I says. I opened it, just to see what kind of a lie they'd tell me this time. They must be in one hell of a shape* if they've got to come all the way to Mississippi to steal ten dollars a month. Sell, it says. The market will be unstable, with a general downward tendency. Do not be alarmed following government report.

"How much would a message like this cost?" I says. He told me.

"They paid it," he says.

"Then I owe them that much," I says. "I already knew this. Send this collect*," I says, taking a blank.* Buy, I wrote, Market just on point of blowing its head off.* Occasional flurries for purpose of hooking a few more country suckers who haven't got in to the telegraph office yet. Do not be alarmed. "Send that collect," I says.

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* **in one hell of a shape** 몹시 곤궁에 처해 있다.
* **Send this collect** 「이 전보를 수취인 부담으로 쳐 주시오」.
* **a blank** 아무 것도 기입하지 않은 백지 전보 용지.
* **Market just on point of blowing its head off** 「시장은 폭삭 주저 앉으려는 찰라에 놓여 있음」.

He looked at the message, then he looked at the clock. "Market closed an hour ago," he says.

"Well," I says, "That's not my fault either. I didn't invent it; I just bought a little of it while under the impression that the telegraph company would keep me informed as to what it was doing."

"A report is posted whenever it comes in," he says.

"Yes," I says, "And in Memphis* they have it on a blackboard every ten seconds," I says. "I was within sixty-seven miles of there once this afternoon."

He looked at the message. "You want to send this?" he says.

"I still haven't changed my mind," I says. I wrote the other one out and counted the money. "And this one too, if you're sure you can spell b-u-y."

I went back to the store. I could hear the band from down the street. Prohibition*'s a fine thing. Used to be they'd come in Saturday with just one pair of shoes in the family and him wearing them, and they'd go down to the express office* and get his package*; now they all go to the show barefooted, with the merchants in the door like a row of tigers or something in a cage, watching them pass. Earl says,

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* **Memphis** 미국 남부에서 상업적으로 가장 중심적인 도시.
* **Prohibition** 미국내에서 술을 만들어 내거나 판매하는 것을 금지하는 법령으로 1920부터 1933년까지 계속되었음.
* **express office** 속달 운송 회사.
* **package** 주류 소포. 주류 금지 조치가 전국적으로 시행되기 전에 금주법을 실시하는 지역에 사는 사람은 다른 지역으로부터 주류를 속달로 주문할 수 있었음.

"I hope it wasn't anything serious."

"What?" I says. He looked at his watch. Then he went to the door and looked at the courthouse clock.* "You ought to have a dollar watch*," I says. "It wont cost you so much to believe it's lying each time."

"What?" he says.

"Nothing," I says. "Hope I haven't inconvenienced you."

"We were not busy much," he says. "They all went to the show. It's all right."

"If it's not all right," I says, "You know what you can do about it."

"I said it was all right," he says.

"I heard you," I says. "And if it's not all right, you know what you can do about it."

"Do you want to quit?" he says.

"It's not my business," I says. "My wishes dont matter. But dont get the idea that you are protecting me by keeping me."

"You'd be a good business man if you'd let yourself, Jason," he says.

"At least I can tend to my own business and let other peoples' alone," I says.

"I dont know why you are trying to make me fire you," he says. "You know you could quit anytime and there wouldn't be any hard feelings* between us."

"Maybe that's why I dont quit," I says. "As long

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* **courthouse clock** Oxford/Jefferson 광장에 위치해 있는 법원 건물 위에는 사방으로 시계가 설치되어 있음.

* **dollar watch** 크고 견고하게 만든 회중 시계. 가격이 보통 1 달러였기 때문에 이렇게 불리워 졌음.

* **hard feelings** 언짢은 감정, 서먹서먹한 감정.

as I tend to my job, that's what you are paying me for." I went on to the back and got a drink of water and went on out to the back door. Job had the cultivators* all set up at last. It was quiet there, and pretty soon my head got a little easier. I could hear them singing now, and then the band played again. Well, let them get every quarter and dime in the county; it was no skin off my back*. I've done what I could; a man that can live as long as I have and not know when to quit is a fool. Especially as it's no business of mine. If it was my own daughter now it would be different, because she wouldn't have time to; she'd have to work some to feed a few invalids and idiots and niggers, because how could I have the face to bring anybody there. I've too much respect for anybody to do that. I'm a man, I can stand it, it's my own flesh and blood and I'd like to see the colour of the man's eyes that would speak disrespectful of any woman that was my friend it's these damn good women that do it I'd like to see the good, church-going woman that's half as square as Lorraine, whore or no whore*. Like I say if I was to get married you'd go up like a balloon and you know it and she says I want you to be happy to have a family of your own not to slave your life away for us. But I'll be gone soon and then you can take a wife but you'll never find a woman who is worthy of you and I says yes I could. You'd get right up out of your grave you know

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* **cultivators** 사이갈이하는 연장.
* **it was no skin off my back** 「그것은 나하고는 전혀 관계없는 일이었다」.
* **half as square as Lorraine, whore or no whore** 「창녀건 창녀가 아니건 간에 로오레인 반 만큼 정직한」.

you would. I says no thank you I have all the women I can take care of now if I married a wife she'd probably turn out to be a hophead* or something. That's all we lack in this family, I says.

The sun was down beyond the Methodist church* now, and the pigeons were flying back and forth around the steeple, and when the band stopped I could hear them cooing. It hadn't been four months since Christmas, and yet they were almost as thick as ever. I reckon Parson Walthall was getting a belly full of them now. You'd have thought we were shooting people, with him making speeches and even holding onto a man's gun when they came over. Talking about peace on earth good will toward all and not a sparrow can fall to earth.* But what does he care how thick they get, he hasn't got anything to do; what does he care what time it is. He pays no taxes, he doesn't have to see his money going every year to have the courthouse clock cleaned to where it'll run. They had to pay a man forty-five dollars to clean it. I counted over a hundred half-hatched pigeons on the ground. You'd think they'd have sense enough to leave town. It's a good thing I dont have any more ties than a pigeon, I'll say that.

The band was playing again, a loud fast tune, like they were breaking up.* I reckon they'd be satisfied now. Maybe they'd have enough music to entertain them while they drove fourteen or fifteen miles home

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* **hophead** 마약 중독자 (drug addict).
* **the Methodist church** Oxford/Jefferson에 있는 감리교회.
* **peace on earth…to earth** Jason은 성경에서 인용하고 있음 (누가복음 2: 14, 마태복음 10: 29).
* **break up** 파하다, 해산하다.

and unharnessed in the dark and fed the stock and milked. All they'd have to do would be to whistle the music and tell the jokes to the live stock in the barn, and then they could count up how much they'd made by not taking the stock to the show too. They could figure that if a man had five children and seven mules, he cleared a quarter* by taking his family to the show. Just like that. Earl came back with a couple of packages.

"Here's some more stuff going out," he says. "Where's Uncle Job?"

"Gone to the show, I imagine," I says. "Unless you watched him."

"He doesn't slip off," he says. "I can depend on him."

"Meaning me by that," I says.

He went to the door and looked out, listening.

"That's a good band," he says. "It's about time they were breaking up, I'd say."

"Unless they're going to spend the night there," I says. The swallows had begun, and I could hear the sparrows beginning to swarm in the trees in the courthouse yard. Every once in a while a bunch of them would come swirling around in sight above the roof, then go away. They are as big a nuisance as the pigeons, to my notion. You cant even sit in the courthouse yard for them. First thing you know, bing*. Right on your hat. But it would take a millionaire to afford to shoot them at five cents a shot. If

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* **clear a quarter** 25센트 순이익을 올리다, 25센트를 절약하다.
* **First thing you know, bing** 「자리에 앉자 마자, 쩍!」. 새가 사람의 머리 위에 똥을 싸는 것을 말함.

they'd just put a little poison out there in the square, they'd get rid of them in a day, because if a merchant cant keep his stock from running around the square, he'd better try to deal in something besides chickens, something that dont eat, like plows or onions. And if a man dont keep his dogs up, he either dont want it or he hasn't any business with one. Like I say if all the businesses in a town are run like country businesses, you're going to have a country town.

"It wont do you any good if they have broke up," I says. "They'll have to hitch up* and take out* to get home by midnight as it is."

"Well," he says, "They enjoy it. Let them spend a little money on a show now and then. A hill farmer* works pretty hard and gets mighty little for it."

"There's no law making them farm in the hills," I says, "Or anywhere else."

"Where would you and me be, if it wasn't for the farmers?" he says.

"I'd be home right now," I says, "Lying down, with an ice pack on my head."

"You have these headaches too often," he says. "Why dont you have your teeth examined good? Did he go over them all this morning?"

"Did who?" I says.

"You said you went to the dentist this morning."

"Do you object to my having the headache on your time?" I says. "Is that it?" They were crossing the alley now, coming up from the show.

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* **hitch up** 말이나 나귀에게 마구를 메워 마차에 매다.
* **take out** 출발하다 (start out).
* **hill farmers** 언덕을 개간하여 농사짓는 농부들.

"There they come," he says. "I reckon I better get up front*." He went on. It's a curious thing how no matter what's wrong with you, a man'll tell you to have your teeth examined and a woman'll tell you to get married. It always takes a man that never made much at any thing to tell you how to run your business, though. Like these college professors without a whole pair of socks to their name, telling you how to make a million in ten years, and a woman that couldn't even get a husband can always tell you how to raise a family.

Old man Job came up with the wagon. After a while he got through wrapping the lines* around the whip socket*.

"Well," I says, "Was it a good show?"

"I aint been yit*," he says. "But I kin be arrested in dat tent* tonight, dough."

"Like hell you haven't," I says. "You've been away from here since three oclock. Mr Earl was just back here looking for you."

"I been tendin to my business," he says. "Mr Earl knows whar I been*."

"You may can fool him," I says. "I wont tell on you."

"Den he's de onliest* man here I'd try to fool,"

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*I better get up front 「나는 (가게) 앞에 나가 있는게 좋겠어」.
*lines 고삐 (reins).
*whip socket 말채찍을 꽂아 두는 촛대 모양의 물건.
*I aint been yet I ain't been (there) yet.
*I kin be arrested in dat tent I can be arrested in that tent (나를 잡으려면 저 천막 속에서나 잡을 수 있을 걸). 오늘 저녁 쇼우 구경에 가겠다는 뜻.
*whar I been where I (have) been.
*de onlist the onliest. ("the only"의 강조형).

he says. "Whut* I want to waste my time foolin a man whut* I dont keer* whether I sees him Sat'dy night er not*? I wont try to fool you," he says. "You too smart fer* me. Yes, suh," he says, looking busy as hell, putting five or six little packages into the wagon, "You's too smart fer me. Aint a man in dis town kin keep up wid you fer smartness. You fools a man whut so smart he cant even keep up wid hisself," he says, getting in the wagon and unwrapping the reins.

"Who's that?" I says.

"Dat's Mr Jason Compson," he says. "Git up dar, Dan*!"

One of the wheels was just about to come off. I watched to see if he'd get out of the alley before it did. Just turn any vehicle over to a nigger, though. I says that old rattletrap*'s just an eyesore, yet you'll keep it standing there in the carriage house a hundred years just so that boy can ride to the cemetery once a week. I says he's not the first fellow that'll have to do things he doesn't want to. I'd make him ride in that car like a civilised man or stay at home. What does he know about where he goes or what he goes in, and us keeping a carriage and a horse so he can take a ride on Sunday afternoon.

A lot Job cared whether the wheel came off or not, long as* he wouldn't have too far to walk back.

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* **Whut** What.
* **whut** who.
* **keer** care.
* **Sat'dy night er not** Saturday night or not.
* **fer** for.
* **Git up dar, Dan** Get up there, Dan (이려, 댄!).
* **rattletrap** 덜컹거리는 헌 마차.
* **long as** as long as.

Like I say the only place for them is in the field, where they'd have to work from sunup to sundown. They cant stand prosperity or an easy job. Let one stay around white people for a while and he's not worth killing. They get so they can outguess you about work before your very eyes, like Roskus the only mistake he ever made was he got careless one day and died.* Shirking and stealing and giving you a little more lip* and a little more lip until some day you have to lay them out with a scantling* or something. Well, it's Earl's business. But I'd hate to have my business advertised over this town by an old doddering nigger and a wagon that you thought every time it turned a corner it would come all to pieces.

The sun was all high up in the air now, and inside it was beginning to get dark. I went up front. The square was empty. Earl was back closing the safe, and then the clock begun to strike.

"You lock the back door," he says. I went back and locked it and came back. "I suppose you're going to the show tonight," he says. "I gave you those passes* yesterday, didn't I?"

"Yes," I said. "You want them back?"

"No, no," he says, "I just forgot whether I gave them to you or not. No sense in wasting them."

He locked the door and said Goodnight and went on. The sparrows were still rattling away in the trees, but the square was empty except for a few

* **like Roskus···and died** Roskus가 어떻게 죽었는지는 작품에 잘 나타나 있지 않음. 그는 심한 루머티즘을 앓고 있었던 것으로 언급되어 있음.
* **give a little more lip** 건방진 소리하다 (give more cheek or insulting talk).
* **scantling** 작은 각재 (角材).
* **passes** 입장권, 통행권 (tickets).

cars. There was a ford* in front of the drugstore, but I didn't even look at it. I know when I've had enough of anything. I dont mind trying to help her, but I know when I've had enough. I guess I could teach Luster to drive it, then they could chase her all day long if they wanted to, and I could stay home and play with Ben.

I went in and got a couple of cigars. Then I thought I'd have another headache shot* for luck, and I stood and talked with them awhile.

"Well," Mac says, "I reckon you've got your money on the Yankees* this year."

"What for?" I says.

"The Pennant*," he says. "Not anything in the League* can beat them."

"Like hell there's not," I says. "They're shot*," I says. "You think a team can be that lucky forever?"

"I dont call it luck," Mac says.

"I wouldn't bet on any team that fellow Ruth* played on," I says. "Even if I knew it was going to win."

"Yes?" Mac says.

"I can name you a dozen men in either League who're more valuable than he is," I says.

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* **a ford** 미국 Ford 회사 제품의 자동차.
* **headache shot** 골치 아픈데 먹는 약.
* **the Yankees** 미국 야구팀의 하나.
* **the Pennant** 야구 경기 연맹에서 첫번째로 우승한 팀에게 주는 우승패.
* **the League** 미국의 야구 연맹. American League와 National League가 있음.
* **They're shot** 「양키팀은 이제 글렀어」.
* **Ruth** George Herman Ruth (1895~1948). 미국의 유명한 야구 선수로 흔히 Babe Ruth로 불리움.

"What have you got against Ruth*?" Mac says.

"Nothing," I says. "I haven't got any thing against him. I dont even like to look at his picture." I went on out. The lights were coming on, and people going along the streets toward home. Sometimes the sparrows never got still until full dark. The night they turned on the new lights around the courthouse it waked them up and they were flying around and blundering into the lights all night long. They kept it up two or three nights, then one morning they were all gone. Then after about two months they all came back again.

I drove on home. There were no lights in the house yet, but they'd all be looking out the windows, and Dilsey jawing away* in the kitchen like it was her own food she was having to keep hot until I got there. You'd think to hear her that there wasn't but one supper in the world,* and that was the one she had to keep back a few minutes on my account. Well at least I could come home one time without finding Ben and that nigger hanging on the gate like a bear and a monkey in the same cage. Just let it come toward sundown and he'd head for the gate like a cow for the barn, hanging onto it and bobbing his head and sort of moaning to himself. That's a hog for punishment* for you. If what had happened to him for fooling with open gates had happened to me, I never would want to see another one. I often won-

*What have you got against Ruth? 「루우스에 대하여 무슨 감정이 있는 거지?」.

*jaw away 지꺼려대다, 잔소리하다 (talk abusively or indignantly).

*You'd think to hear…in the world 「덜지가 지껄이는 것을 들으면, 이 세상엔 저녁밥이 (제이슨의 것) 하나 밖에 없는 것으로 생각할 것이다」.

*a hog for punishment 남에게 폐 끼치는 것을 개의치 않는 사람.

dered what he'd be thinking about, down there at the gate, watching the girls going home from school, trying to want something he couldn't even remember he didn't and couldn't want any longer. And what he'd think when they'd be undressing him and he'd happen to take a look at himself and begin to cry like he'd do.* But like I say they never did enough of that. I says I know what you need, you need what they did to Ben then you'd behave. And if you dont know what that was I says, ask Dilsey to tell you.

There was a light in Mother's room. I put the car up and went on into the kitchen. Luster and Ben were there.

"Where's Dilsey?" I says. "Putting supper on?"

"She upstairs wid Miss Cahline," Luster says. "Dey been goin hit.* Ever since Miss Quentin come home. Mammy up there keepin um fum fightin.* Is dat show come, Mr Jason?"

"Yes," I says.

"I thought I heard de band," he says. "Wish I could go," he says. "I could ef I jes* had a quarter."

Dilsey came in. "You come, is you?" she says. "Whut you been up to dis evenin?* You knows how much work I got to do; whyn't you git here on time?"

"Maybe I went to the show," I says. "Is supper

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* **And what he'd think…like he'd do** Benjy의 castration을 언급하고 있음.
* **Dey been goin hit** They (have) been going it.
* **keepin um fum fightin** keeping them from fighting.
* **ef I jes** If I just.
* **Whut you been up to dis evenin?** What (have) you been up to this evening? (오늘 저녁은 무얼 하고 계셨지요?).

ready?"

"Wish I could go," Luster said. "I could ef I jes had a quarter."

"You aint got no business at no show," Dilsey says. "You go on in de house and set down," she says. "Dont you go up stairs and git um started again, now."

"What's the matter?" I says.

"Quentin come in a while ago and says you been follerin* her around all evenin and den Miss Cahline jumped on her. Whyn't you let her alone? Cant you live in de same house wid you own blood niece widout quoilin*?"

"I cant quarrel with her," I says, "because I haven't seen her since this morning. What does she say I've done now? made her go to school? That's pretty bad," I says.

"Well, you tend to yo* business and let her alone," Dilsey says, "I'll take keer of her ef you'n Miss Cahline* 'll let me. Go on in dar* now and behave yoself twell I git supper on.*"

"Ef I jes had a quarter," Luster says, "I could go to dat show."

"En ef you had wings you could fly to heaven," Dilsey says. "I dont want to hear another word about dat show."

"That reminds me," I says, "I've got a couple

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* **follerin** following.
* **widout quoilin** without quarreling.
* **yo** your.
* **ef you'n Miss Cahline** if you and Miss Cahline (Caroline).
* **dar** there.
* **behave yourself twell I git supper on** behave yourself till I get supper on.

of tickets they gave me." I took them out of my coat.

"You fixin to use um*?" Luster says.

"Not me," I says. "I wouldn't go to it for ten dollars."

"Gimme one of um*, Mr Jason," he says.

"I'll sell you one," I says. "How about it?"

"I aint got no money," he says.

"That's too bad," I says. I made to go out.

"Gimme one of um, Mr Jason," he says. "You aint gwine need um bofe."

"Hush yo mouf*," Dilsey says, "Dont you know he aint gwine give nothing away?"

"How much you want fer hit*?" he says.

"Five cents," I says.

"I aint got dat much," he says.

"How much you got?" I says.

"I aint got nothing," he says.

"All right," I says. I went on.

"Mr Jason," he says.

"Whyn't you hush up?" Dilsey says. "He jes teasin you*. He fixin to use dem tickets hisself*. Go on, Jason, and let him lone*."

"I dont want them," I says. I came back to the stove. "I came in here to burn them up. But if you want to buy one for a nickel?" I says, looking at

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* **You fixin to use um?** You (are) going to use them?
* **Gimme one of um** Give me one of them.
* **Hush yo mouf** Hush your mouth (입닥쳐!).
* **fer hit** for it.
* **He jes teasin you** He (is) just teasing you (그는 단지 너를 놀려대고 있는 거야).
* **hisself** himself.
* **let him lone** let him alone.

him and opening the stove lid.*

"I aint got dat much," he says.

"All right," I says. I dropped one of them in the stove.

"You, Jason," Dilsey says, "Aint you shamed?"

"Mr Jason," he says, "Please, suh. I'll fix dem tires ev'ry day fer a mont'."*

"I need the cash," I says. "You can have it for a nickel."

"Hush, Luster," Dilsey says. She jerked him back. "Go on," she says, "Drop hit in. Go on. Git hit over with."*

"You can have it for a nickel," I says.

"Go on," Dilsey says. "He aint got no nickel. Go on. Drop hit in."

"All right," I says. I dropped it in and Dilsey shut the stove.

"A big growed* man like you," she says. "Git on outen my kitchen.* Hush," she says to Luster. "Dont you git Benjy started. I'll git you a quarter fum* Frony tonight and you kin go tomorrow night. Hush up, now."

I went on into the living room. I couldn't hear anything from upstairs. I opened the paper. After awhile Ben and Luster came in. Ben went to the dark place on the wall where the mirror used to be, rub-

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* **stove lid** 난로 뚜껑. 지름이 약 10인치 정도의 쇠로 만든 둥그런 철판.
* **fix dem tires ev'ry day fer a mont'** fix the tires every day for a month.
* **Git hit over with** Get it over with (빨리 그것을 태워 버리시오).
* **growed** grown. (knowed/known을 비교하라).
* **Git on outen my kitchen** Get on out of my kitchen. (흑인 식모들은 백인집의 부엌을 흔히 자기들의 성스런 영역이라고 생각하고 있음).
* **fum** from.

bing his hands on it and slobbering and moaning. Luster begun punching at the fire.

"What're you doing?" I says. "We dont need any fire tonight."

"I trying to keep him quiet," he says. "Hit always cold Easter*," he says.

"Only this is not Easter," I says. "Let it alone."

He put the poker back and got the cushion out of Mother's chair and gave it to Ben, and he hunkered down* in front of the fireplace and got quiet.

I read the paper. There hadn't been a sound from upstairs when Dilsey came in and sent Ben and Luster on to the kitchen and said supper was ready.

"All right," I says. She went out. I sat there, reading the paper. After a while I heard Dilsey looking in at the door.

"Whyn't you come on and eat?" she says.

"I'm waiting for supper," I says.

"Hit's on the table," she says. "I done told* you."

"Is it?" I says. "Excuse me. I didn't hear anybody come down."

"They aint comin," she says. "You come on and eat, so I can take something up to them."

"Are they sick?" I says. "What did the doctor say it was? Not Smallpox, I hope."

"Come on here, Jason," she says, "So I kin git done*."

"All right," I says, raising the paper again. "I'm

* **Hit always cold Easter** It (is) always cold (on) Easter.
* **hunker down** 뒷꿈치로 쭈구리고 앉다 (squat down).
* **done told** have told. ("done"은 "have"나 "had"의 뜻).
* **kin git done** can get done.

waiting for supper now."

I could feel her watching me at the door. I read the paper.

"Whut you want to act like this fer*?" she says. "When you knows how much bother I has anyway."

"If Mother is any sicker than she was when she came down to dinner, all right," I says. "But as long as I am buying food for people younger than I am, they'll have to come down to the table to eat it. Let me know when supper's ready," I says, reading the paper again. I heard her climbing the stairs, dragging her feet and grunting and groaning like they were straight up and three feet apart. I heard her at Mother's door, then I heard her calling Quentin, like the door was locked, then she went back to Mother's room and then Mother went and talked to Quentin. Then they came down stairs. I read the paper.

Dilsey came back to the door. "Come on," she says, "fo* you kin think up some mo devilment*. You just tryin yoself* tonight."

I went to the diningroom. Quentin was sitting with her head bent. She had painted her face again. Her nose looked like a porcelain insulator*.

"I'm glad you feel well enough to come down," I says to Mother.

"It's little enough I can do for you, to come to the table," she says. "No matter how I feel. I realise

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* **What you want to act like this fer?** What (do) you want to act like this for?
* **fo** for (때로는 "fer"로도 사용됨).
* **mo devilment** more devilment (더 많은 비열한 행동).
* **tryin yoself** trying yourself (말을 듣지 않고 건방지게 굴다).
* **like a porcelain insulator** 사기로 된 절연체처럼 희고 반들거린다는 뜻.

that when a man works all day he likes to be surrounded by his family at the supper table. I want to please you. I only wish you and Quentin got along better. It would be easier for me."

"We get along all right," I says. "I dont mind her staying locked up in her room all day if she wants to. But I cant have all this whoop-de-do* and sulking* at mealtimes. I know that's a lot to ask her, but I'm that way in my own house. Your house, I meant to say."

"It's yours," Mother says, "You are the head of it now."

Quentin hadn't looked up. I helped the plates and she begun to eat.

"Did you get a good piece of meat?" I says. "If you didn't, I'll try to find you a better one."

She didn't say anything.

"I say, did you get a good piece of meat?" I says.

"What?" she says. "Yes. It's all right."

"Will you have some more rice?" I says.

"No," she says.

"Better let me give you some more," I says.

"I dont want any more," she says.

"Not at all," I says, "You're welcome."

"Is your headache gone?" Mother says.

"Headache?" I says.

"I was afraid you were developing one," she says. "When you came in this afternoon."

"Oh," I says. "No, it didn't show up. We stayed

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* **whoop-de-do** 잔치, 야단법석 (fuss and confusion).
* **sulking** 실쭉하기, 부루퉁함.

so busy this afternoon I forgot about it."

"Was that why you were late?" Mother says. I could see Quentin listening. I looked at her. Her knife and fork were still going, but I caught her looking at me, then she looked at her plate again. I says,

"No. I loaned my car to a fellow about three o'clock and I had to wait until he got back with it." I ate for a while.

"Who was it?" Mother says.

"It was one of those show men," I says. "It seems his sister's husband was out riding with some town woman, and he was chasing them."

Quentin sat perfectly still, chewing.

"You ought not to lend your car to people like that," Mother says. "You are too generous with it. That's why I never call on you for it if I can help it."*

"I was beginning to think that myself, for awhile," I says. "But he got back, all right. He says he found what he was looking for."

"Who was the woman?" Mother says.

"I'll tell you later," I says. "I dont like to talk about such things before Quentin."

Quentin had quit eating. Every once in a while she'd take a drink of water, then she'd sit there crumbling a biscuit* up, her face bent over her plate.

"Yes," Mother says, "I suppose women who stay shut up* like I do have no idea what goes on in this town."

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* **That's why I never … help it** 「그러니 내가 자동차가 필요할 때 태워 달라구 할 수 없지」.

* **biscuit** 밀가루를 반죽하여 즉석에서 구운 빵. 미국 남부 지방에서는 버터를 발라서 주식과 함께 먹음.

* **stay shut up** 집안에 갇혀 지내다.

"Yes," I says, "They dont."

"My life has been so different from that," Mother says. "Thank God I dont know about such wickedness. I dont even want to know about it. I'm not like most people."

I didn't say any more. Quentin sat there, crumbling the biscuit until I quit eating, then she says,

"Can I go now?" without looking at anybody.

"What?" I says. "Sure, you can go. Were you waiting on us?"

She looked at me. She had crumbled all the biscuit, but her hands still went on like they were crumbling it yet and her eyes looked like they were cornered or something and then she started biting her mouth like it ought to have poisoned her, with all that red lead*

"Grandmother," she says, "Grandmother —"

"Did you want something else to eat?" I says.

"Why does he treat me like this, Grandmother?" she says. "I never hurt him."

"I want you all to get along with one another," Mother says, "You are all that's left now, and I do want you all to get along better."

"It's his fault," she says, "He wont let me alone, and I have to. If he doesn't want me here, why wont he let me go back to*—"

"That's enough," I says, "Not another word."

"Then why wont he let me alone?" she says. He — he just —"

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* **with all that red lead** 「온통 화장을 하고」. "red lead"은 연단(鉛丹)으로 여기서는 「화장품」의 뜻.

* **why wont he···go back to** why won't he let me go back to (my mother?).

"He is the nearest thing to a father you've ever had," Mother says. "It's his bread you and I eat*. It's only right that he should expect obedience from you."

"It's his fault," she says. She jumped up. "He makes me do it. If he would just—" she looked at us, her eyes cornered, kind of jerking her arms against her sides.

"If I would just what?" I says.

"Whatever I do, it's your fault," she says. "If I'm bad, it's because I had to be. You made me. I wish I was dead. I wish we were all dead." Then she ran. We heard her run up the stairs. Then a door slammed.

"That's the first sensible thing she ever said," I says.

"She didn't go to school today," Mother says.

"How do you know?" I says. "Were you down town?"

"I just know," she says. "I wish you could be kinder to her."

"If I did that I'd have to arrange to see her more than once a day," I says. "You'll have to make her come to the table every meal. Then I could give her an extra piece of meat every time."

"There are little things you could do," she says.

"Like not paying any attention when you ask me to see that she goes to school?" I says.

"She didn't go to school today," she says. "I just know she didn't. She says she went for a car ride

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*It's his bread you and I eat 「너나 나나 그가 벌어서 먹여 살리고 있단다」.

with one of the boys this afternoon and you followed her."

"How could I," I says, "When somebody had my car all afternoon? Whether or not she was in school today is already past," I says, "If you've got to worry about it, worry about next Monday*."

"I wanted you and she to get along with one another," she says. "But she has inherited all of the headstrong traits* Quentin's too. I thought at the time, with the heritage she would already have, to give her that name* too. Sometimes I think she is the judgment of Caddy and Quentin upon me."

"Good Lord," I says, "You've got a fine mind. No wonder you kept yourself sick all the time."

"What?" she says. "I dont understand."

"I hope not," I says. "A good woman misses a lot she's better off without knowing."

"They were both that way," she says, "They would make interest with* your father against me when I tried to correct them. He was always saying they didn't need controlling, that they already knew what cleanliness and honesty were, which was all that anyone could hope to be taught. And now I hope he's satisfied."

"You've got Ben* to depend on," I says, "Cheer

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* **worry about next Monday** Jason의 장(章)은 1928년 4월 6일 금요일에 일어나는 점에 유의하라. 토요일과 일요일은 학교 수업이 없기 때문에 Jason은 이렇게 말하고 있음.
* **all of the headstrong traits** Mrs. Compson은 여기서 Caddy의 고집센 성격을 언급하고 있음.
* **give her that name** Caddy의 사생아 이름을 그녀의 외삼촌 Quentin Compson의 이름을 따서 지은 것을 말함.
* **make interest with** ~에게 운동하다.
* **Ben** Benjy/Benjamin.

up."

"They deliberately shut me out of their lives," she says, "It was always her and Quentin. They were always conspiring against me. Against you too, though you were too young to realise it.* They always looked on you and me as outsiders, like they did your Uncle Maury. I always told your father that they were allowed too much freedom, to be together too much. When Quentin started to school we had to let her go the next year, so she could be with him. She couldn't bear for any of you to do anything she couldn't. It was vanity in her, vanity and false pride. And then when her troubles began* I knew that Quentin would feel that he had to do something just as bad. But I didn't believe that he would have been so selfish as to —* I didn't dream that he — "

" Maybe he knew it was going to be a girl," I says, " And that one more of them would be more than he could stand."

" He could have controlled her," she says. " He seemed to be the only person she had any consideration for. But that is a part of the judgment too, I suppose."

" Yes," I says, " Too bad it wasn't me instead of him. You'd be a lot better off.*"

" You say things like that to hurt me," she says. " I deserve it though. When they began to sell the land to send Quentin to Harvard I told your father

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* **you were too young to realise it** Jason은 Quentin 보다는 4 살, Caddy 보다는 2 살 아래임.

* **when her trouble began** Caddy의 남자 관계를 말함.

* **so selfish as to—** so selfish as to (kill himself).

* **You'd be a better off** 「(내가 죽고 퀜틴형이 살았다면) 어머니는 훨씬 더 형편이 좋으실텐데요」.

that he must make an equal provision for you. Then when Herbert offered to take you into the bank I said, Jason is provided for now, and when all the expense began to pile up and I was forced to sell our furniture and the rest of the pasture,* I wrote her* at once because I said she will realise that she and Quentin have had their share and part of Jason's too and that it depends on her now to compensate him. I said she will do that out of respect for her father. I believed that, then. But I'm just a poor old woman; I was raised to believe that people would deny themselves for their own flesh and blood. It's my fault. You were right to reproach me."

"Do you think I need any man's help to stand on my feet?" I says, "Let alone a woman that cant name the father of her own child."

"Jason," she says.

"All right," I says. "I didn't mean that. Of course not."

"If I believed that were possible, after all my suffering."

"Of course it's not," I says. "I didn't mean it."

"I hope that at least is spared me," she says.

"Sure it is," I says, "She's* too much like both of them to doubt that."

"I couldn't bear that," she says.

"Then quit thinking about it," I says. "Has she been worrying you any more about getting out at night?"

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* **the pasture** Compson 저택에 인접해 있는 이 목장의 일부는 Quentin을 대학에 보내고 Caddy를 결혼시키기 위하여 팔았고, 나머지도 가정 형편상 곧 골프 회사에 팜.
* **her** Caddy.
* **She** Miss Quentin.

"No. I made her realise that it was for her own good and that she'd thank me for it some day. She takes her books with her and studies after I lock the door. I see the light on as late as eleven oclock some nights."

"How do you know she's studying?" I says.

"I don't know what else she'd do in there alone," she says. "She never did read any."

"No," I says, "You wouldn't know. And you can thank your stars for that*," I says. Only what would be the use in saying it aloud. It would just have her crying on me again.

I heard her go up stairs. Then she called Quentin and Quentin says What? through the door. "Goodnight," Mother says. Then I heard the key in the lock*, and Mother went back to her room.

When I finished my cigar and went up, the light was still on. I could see the empty keyhole, but I couldn't hear a sound. She studied quiet. Maybe she learned that in school. I told Mother goodnight and went on to my room and got the box out and counted it again. I could hear the Great American Gelding* snoring away like a planing mill. I read somewhere they'd fix men that way to give them women's voices. But maybe he didn't know what they'd done to him. I dont reckon he even knew what he had been trying to do, or why Mr Burgess knocked him out with the

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* **you can thank your stars for that** 그 점에 대해서 (모르고 계시니) 다행이라고 생각하세요」.

* **Then I heard the key in the lock** Mrs. Compson은 저녁 식사가 끝나면 Miss Quentin을 방에 가두고 자물쇠를 잠금. 그러나 Quentin은 유리창 밖 나무를 타고 방에서 빠져 나옴. 149~50 페이지를 참고하라.

* **the Great American Gelding** 「미국의 위대한 거세한 말」. 거세당한 Benjy를 두고 말함.

fence picket*. And if they'd just sent him on to Jackson* while he was under the ether, he'd never have known the difference. But that would have been too simple for a Compson to think of. Not half complex enough. Having to wait to do it at all until he broke out and tried to run a little girl down on the street with her own father looking at him. Well, like I say they never started soon enough with their cutting*, and they quit too quick. I know at least two more that needed something like that, and one of them not over a mile away,* either. But then I dont reckon even that would do any good. Like I say once a bitch always a bitch*. And just let me have twenty-four hours without any damn New York jew to advise me what it's going to do. I dont want to make a killing; save that to suck in the smart gamblers with*. I just want an even chance to get my money back. And once I've done* that they can bring all Beale Street* and all bedlam in here and two of them can sleep in my bed and another one can have my place at the table too.

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* **fence picket** 울타리 말뚝.
* **if they'd just send him on to Jackson** 「벤지를 단지 잭슨에 있는 주립 정신 병원에 보낸다면」.
* **cutting** 수술, 절단. (여기서는 "castration"을 가르킴).
* **one of them not over a mile away** Miss Quentin을 가르킴.
* **Like I say once a bitch always a bitch** 「내가 늘 하는 이야기이지만 한번 개년이 되면 영원히 개년이 되는 법이다」.
* **save that to suck in the smart gamblers with** 「그 약아빠진 투기꾼들을 속아넘길 만큼의 돈 이외에는」.
* **bedlam** 런던의 베들레헴 병원, 정신병원, 소란한 곳.
* **Beale Street** 미국 Tennessee주 Memphis시의 환락가 이름. 이밖에 Gayoso Street라는 거리도 있음.

APRIL EIGHTH 1928

(Dilsey Section)

THE DAY DAWNED BLEAK AND CHILL, a moving wall of grey light out of the northeast which, instead of dissolving into moisture, seemed to disintegrate into minute and venomous particles, like dust that, when Dilsey opened the door of the cabin* and emerged, needled laterally into her flesh, precipitating not so much a moisture as a substance partaking of the quality of thin, not quite congealed oil. She wore a stiff black straw hat perched upon her turban*, and a maroon velvet cape with a border of mangy and anonymous fur* above a dress of purple silk, and she stood in the door for awhile with her myriad and sunken face* lifted to the weather, and one gaunt hand flac-soled as the belly of a fish*, then

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* **cabin** 백인집 뒷편에 위치해 있는 작은 오두막집으로 흑인 하인 식구들이 거처하는 곳. Stowe의 소설 *Uncle Tom's Cabin*을 참고하라.

* **turban** 나이많은 흑인 여자들이 머리에 두르는 헝겊. "headcloth" 또는 "headrag"이라고도 함.

* **a maroon velvet cape…anonymous fur** 「더럽고 이름도 모를 털가죽으로 가장자리 장식한 밤색 벨벳 어깨 망또」.

* **her myriad and sunken face** 이 문장과 다음 페이지에 언급되는 Dilsey의 신체적 묘사에 주의하라.

* **flac-soled as the belly of a fish** 「물고기의 배처럼 회색빛을 띤 흰색의」. Dilsey의 손바닥과 마찬가지로 대부분 흑인들의 손바닥은 누르스름한 흰색임.

she moved the cape aside and examined the bosom of her gown.

The gown fell gauntly from her shoulders, across her fallen breasts, then tightened upon her paunch and fell again, ballooning a little above the nether garments* which she would remove layer by layer as the spring accomplished and the warm days, in colour regal and moribund. She had been a big woman once but now her skeleton rose, draped loosely in unpadded skin that tightened again upon a paunch almost dropsical,* as though muscle and tissue had been courage or fortitude which the days or the years had consumed until only the indomitable skeleton was left rising like a ruin or a landmark above the somnolent and impervious guts, and above that the collapsed face that gave the impression of the bones themselves being outside the flesh, lifted into the driving day* with an expression at once fatalistic and of a child's astonished disappointment, until she turned and entered the house again and closed the door.

The earth immediately about the door was bare. It had a patina,* as though from the soles of bare feet in generations, like old silver or the walls of Mexican houses* which have been plastered by hand. Beside the house, shading it in summer, stood three mulberry

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* **nether garments** : 아래옷, 속옷 (undergarments).
* **a paunch almost dropsical** 「수종(水腫)에 걸린 것 같이 불룩한 배」.
* **driving day** : 비바람이 휘몰아치는 날씨.
* **patina** : 반질반질한 광택.
* **like old silver or the walls of Mexican houses** 오래된 은화나 멕시코 집의 벽들은 반들반들하게 광택이 나 있는 것을 언급하고 있음.

trees,* the fledged leaves that would later be broad and placid as the palms of hands streaming flatly undulant upon the driving air. A pair of jaybirds* came up from nowhere, whirled up on the blast like gaudy scraps of cloth or paper and lodged in the mulberries, where they swung in raucous tilt and recover, screaming into the wind that ripped their harsh cries onward and away like scraps of paper or of cloth in turn. Then three more joined them and they swung and tilted in the wrung branches for a time, screaming. The door of the cabin opened and Dilsey emerged once more, this time in a man's felt hat and an army overcoat, beneath the frayed skirts of which her blue gingham dress* fell in uneven balloonings, streaming too about her as she crossed the yard and mounted the steps to the kitchen door.*

A moment later she emerged, carrying an open umbrella now, which she slanted ahead into the wind, and crossed to the woodpile and laid the umbrella down, still open. Immediately she caught at it and arrested it and held to it for a while, looking about her. Then she closed it and laid it down and stacked stovewood* into her crooked arm, against her breast, and picked up the umbrella and got it open at last and returned to the steps and held the wood precariously balanced while she contrived to close the

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* **mulberry trees** : 뽕나무. 미국 남부 지방에서는 주로 집 주위에서 자라남.
* **jaybirds** : blue jays (어치류의 새).
* **blue gingham dress** : 푸른색 깅검천으로 만든 옷. 깅검은 줄무늬 또는 바둑판 무늬로 된 면포.
* **she crossed the yard…kitchen door** Compson 저택의 부엌문은 Dilsey가 살고 있는 캐빈 쪽에 위치해 있음.
* **stovewood** : 난로용 땔감이나 장작.

umbrella, which she propped in the corner just within the door. She dumped the wood into the box behind the stove*. Then she removed the overcoat and hat and took a soiled apron down from the wall and put it on and built a fire in the stove. While she was doing so, rattling the grate bars*and clattering the lids*, Mrs Compson began to call her from the head of the stairs.

She wore a dressing gown* of quilted black satin*, holding it close under her chin. In the other hand she held a red rubber hot water bottle and she stood at the head of the back stairway, calling "Dilsey" at steady and inflectionless intervals into the quiet stairwell* that descended into complete darkness, then opened again where a grey window fell across it. "Dilsey," she called, without inflection or emphasis or haste, as though she were not listening for a reply at all. "Dilsey."

Dilsey answered and ceased clattering the stove, but before she could cross the kitchen Mrs Compson called her again, and before she crossed the dining-room and brought her head into relief against the grey splash of the window, still again.

"All right," Dilsey said, "All right, here I is. I'll fill hit soon ez I git* some hot water." She gathered up her skirts and mounted the stairs, wholly blotting

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*a box behind the stove 난로용 장작을 담아두는 상자.
*grate bars 난로의 받침쇠 (grate)를 이루는 쇠살.
*lids 난로 위에 위치해 있는 둥그런 뚜껑.
*dressing gown of quilted black satin 검은색 공단을 누벼서 만든 화장옷이나 실내복.
*stairwell 층계를 포함한 수직의 공간.
*I'll fill hit soon ez I git I'll fill it as soon as I get.

the grey light. "Put hit down dar en g'awn* back to bed."

"I couldn't understand what was the matter," Mrs Compson said. "I've been lying awake for an hour at least, without hearing a sound from the kitchen."

"You put hit down and g'awn back to bed," Dilsey said. She toiled painfully up the steps, shapeless, breathing heavily.* "I'll have de fire gwine in a minute,* en de water hot in two mo.*"

"I've been lying there for an hour, at least," Mrs Compson said. "I thought maybe you were waiting for me to come down and start the fire."

Dilsey reached the top of the stairs and took the water bottle. "I'll fix hit in a minute," she said. "Luster overslep dis mawnin,* up half de night at dat show. I gwine build de fire myself. Go on now, so you wont wake de others twell I ready.*"

"If you permit Luster to do things that interfere with his work, you'll have to suffer for it yourself," Mrs Compson said. "Jason wont like this if he hears about it. You know he wont."

"Twusn't* none of Jason's money he went on," Dilsey said. "Dat's one thing sho.*" She went on

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* **Put hit down dar en g'awn** Put it down there and go on.
* **She toiled painfully··· breathing heathing heavily** Dilsey의 나이에 대해서는 작품에 정확한 언급이 없지만, 이 장면과 다른 몇몇 장면으로 미루어보아 그녀는 꽤 나이가 들은 것 같음.
* **I'll have de fire gwine in a minute** I'll have the fire going in a minute (곧 불을 피우겠읍니다).
* **en de water hot in two mo** and the water (will be) hot in two more (minutes).
* **overslep dis mawnin** overslept this morning.
* **twell I ready** till I (am) ready.
* **Twusn't** It wasn't.
* **Dat's one thing sho** That's one thing sure.

down the stairs. Mrs Compson returned to her room. As she got into bed again she could hear Dilsey yet descending the stairs with a sort of painful and terrific slowness that would have become maddening had it not presently ceased beyond the flapping diminishment of the pantry door.

She entered the kitchen and built up the fire and began to prepare breakfast. In the midst of this she ceased and went to the window and looked out toward her cabin, then she went to the door and opened it and shouted into the driving weather.

"Luster!" she shouted, standing to listen, tilting her face from the wind, "You, Luster?" She listened, then as she prepared to shout again Luster appeared around the corner of the kitchen.

"Ma'am?" he said innocently, so innocently that Dilsey looked down at him, for a moment motionless, with something more than mere surprise.

"Whar you at?*" she said.

"Nowhere," he said. "Jes in de cellar*."

"Whut you doin in de cellar*?" she said. "Dont stand dar in de rain, fool," she said.

"Aint doin nothin*," he said. He came up the steps.

"Dont you dare come in dis do* widout* a armful

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* **Whar you at?** Where (were) you at? (어디 있었느냐?).
* **Jes in de cellar** Just in the cellar.
* **Whut you doin in de cellar?** What (are) you doing in the cellar?
* **Aint doin nothin** (I) ain't doing anything (아무 일도 하지 않아요).
* **dis do** this door.
* **widout** without.

of wood," she said. "Here I done*had to tote yo wood en build yo fire bofe*. Didn't I tole you not to leave dis place last night befo dat woodbox wus full* to de top?"

"I did," Luster said, "I filled hit."

"Whar hit gone to, den?"

"I dont know'm*. I aint teched hit*."

"Well, you git hit full up now," she said. "And git on up den en see bout Benjy."

She shut the door. Luster went to the woodpile. The five jaybirds whirled over the house, screaming, and into the mulberries again. He watched them. He picked up a rock and threw it. "Whoo," he said, "Git on back to hell, whar you belong at. 'Taint Monday yit*."

He loaded himself mountainously with stove wood. He could not see over it, and he staggered to the steps and up them and blundered crashing against the door, shedding billets*. Then Dilsey came and opened the door for him and he blundered across the kitchen. "You, Luster!" she shouted, but he had

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*done have의 뜻.

*tote yo wood en build yo fire bofe tote your wood and build your fire both. ("tote"는 「나르다」 혹은 「운반하다」의 뜻).

*befo dat woodbox wus full before that woodbox was full. ("woodbox"는 「장작을 담아두는 상자」로 Dilsey는 Luster에게 그 상자를 장작으로 가득 채우도록 부탁하였음).

*know'm "know, ma'am"의 줄임말.

*I aint teched hit I ain't touched it.

*Git on back to hell···'Taint Monday yit Get on back to hell, where you belong at. It ain't Monday yet. (Luster는 여기서 어치새는 악마의 스파이로 금요일부터 일요일까지는 지옥에 살다가 월요일 아침에 지상에 나타난다는 속설을 언급하고 있음. 어치새는 일주일에 한번씩 지옥에 날라가 지상에서 정탐한 결과를 보고한다고 함).

*billets 장작개비 (kindling wood).

already hurled the wood into the box with a thunderous crash. "Hah!" he said.

"Is you tryin to wake up de whole house?" Dilsey said. She hit him on the back of his head with the flat of her hand. "Go on up dar and git Benjy dressed, now."

"Yessum,*" he said. He went toward the outer door.

"Whar you gwine*?" Dilsey said.

"I thought I better go round de house en in by de front, so I wont wake up Miss Cahline en dem."

"You go on up dem backstairs like I tole you en git Benjy's clothes on him," Dilsey said. "Go on, now."

"Yessum," Luster said. He returned and left by the diningroom door. After awhile it ceased to flap. Dilsey prepared to make biscuit. As she ground the sifter*steadily above the bread board,* she sang, to herself at first, something without particular tune or words, repetitive, mournful and plaintive, austere, as she ground a faint, steady snowing of flour onto the bread board. The stove had begun to heat the room and to fill it with murmurous minors of the fire, and presently she was singing louder, as if her voice too had been thawed out by the growing warmth, and then Mrs Compson called her name again from within the house. Dilsey raised her face as if her eyes could and did penetrate the walls and

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* **Yessum** Yes, ma'am. ("Nome"과 비교하라).
* **Whar you gwine?** Where (are) you going?
* **sifter** 밀가루를 걸러 내는 고운 체 (sieve).
* **bread board** 밀가루를 반죽하여 비스킷을 만들기 위한 나무판. "biscuit board"라고도 불리움.

ceiling and saw the old woman in her quilted dressing gown at the head of the stairs, calling her name with machinelike regularity.

"Oh, Lawd,*" Dilsey said. She set the sifter down and swept up the hem of her apron and wiped her hands and caught up the bottle from the chair on which she had laid it and gathered her apron about the handle of the kettle which was now jetting faintly. "Jes* a minute," she called, "De water jes dis minute got hot."

It was not the bottle which Mrs Compson wanted, however, and clutching it by the neck like a dead hen Dilsey went to the foot of the stairs and looked upward.

"Aint Luster up dar wid him?" she said.

"Luster hasn't been in the house. I've been lying here listening for him. I knew he would be late, but I did hope he'd come in time to keep Benjamin from disturbing Jason on Jason's one day in the week to sleep in the morning."

"I dont see how you expect anybody to sleep, wid you standin in de hall, holl'in* at folks fum de crack of dawn*," Dilsey said. She began to mount the stairs, toiling heavily. "I sont* dat boy up dar half hour ago."

Mrs Compson watched her, holding the dressing gown under her chin. "What are you going to do?" she said.

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* **Oh, Lawd** Oh, Lord. (감탄사로 「맙소사!」 또는 「오오!」의 뜻).
* **Jes** Just. (때로는 "des"로도 사용됨).
* **holl'in** hollering.
* **fum de crack of dawn** from the crack of dawn (이른 새벽부터).
* **sont** sent.

"Gwine git Benjy dressed* en bring him down to de kitchen, whar he wont wake Jason en Quentin," Dilsey said.

"Haven't you started breakfast yet?"

"I'll tend to dat too," Dilsey said. "You better git back in bed twell* Luster make yo* fire. Hit cold dis mawnin*."

"I know it," Mrs Compson said. "My feet are like ice. They were so cold they waked me up." She watched Dilsey mount the stairs. It took her a long while. "You know how it frets Jason when breakfast is late," Mrs Compson said.

"I cant do but one thing at a time," Dilsey said. "You git on back to bed, fo* I has you on my hands dis mawnin too."

"If you're going to drop everything to dress Benjamin, I'd better come down and get breakfast. You know as well as I do how Jason acts when it's late."

"En who gwine eat yo messin?*" Dilsey said. "Tell me dat. Go on now," she said, toiling upward. Mrs Compson stood watching her as she mounted, steadying herself against the wall with one hand, holding her skirts up with the other.

"Are you going to wake him up just to dress him?" she said.

Dilsey stopped. With her foot lifted to the next

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* **Gwine git Benjy dressed** (I'm) going to get Benjy dressed.
* **twell** till.
* **yo** your.
* **Hit cold dis mawnin** It (is) cold this morning.
* **fo** for. (때로는 "fer"로도 쓰임).
* **En who gwine eat yo messin?** And who (is) going to eat your messing? (마님이 만든 음식을 누가 먹을까요?).

step she stood there, her hand against the wall and the grey splash of the window behind her, motionless and shapeless she loomed.

"He aint awake den?" she said.

"He wasn't when I looked in," Mrs Compson said. "But it's past his time*. He never does sleep after half past seven. You know he doesn't."

Dilsey said nothing. She made no further move, but though she could not see her save as a blobby shape without depth, Mrs Compson knew that she had lowered her face a little and that she stood now like a cow in the rain, as she held the empty water bottle by its neck.

"You're not the one who has to bear it," Mrs Compson said. "It's not your responsibility. You can go away. You dont have to bear the brunt of it day in and day out. You owe nothing to them, to Mr Compson's memory. I know you have never had any tenderness for Jason. You've never tried to conceal it."

Dilsey said nothing. She turned slowly and descended, lowering her body from step to step, as a small child does, her hand against the wall. "You go on and let him alone," she said. "Dont go in dar* no mo* now. I'll send Luster up soon as* I find him. Let him alone, now."

She returned to the kitchen. She looked into the stove, then she drew her apron over her head and

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*it's past his time 「벤지가 일어날 시간이 지났다」.
*dar there.
*no mo no more.
*soon as as soon as.

donned the overcoat and opened the outer door and looked up and down the yard. The weather drove upon her flesh, harsh and minute, but the scene was empty of all else that moved. She descended the steps, gingerly, as if for silence, and went around the corner of the kitchen. As she did so Luster emerged quickly and innocently from the cellar door.

Dilsey stopped. "Whut you up to?*" she said.

"Nothin," Luster said, "Mr Jason say fer* me to find out whar dat water leak in de cellar fum.*"

"En when wus hit he say fer you to do dat?" Dilsey said. "Last New Year's day, wasn't hit?"

"I thought I jes be lookin whiles dey sleep,*" Luster said. Dilsey went to the cellar door. He stood aside and she peered down into the obscurity odorous of dank earth and mould and rubber.

"Huh," Dilsey said. She looked at Luster again. He met her gaze blandly, innocent and open. "I dont know whut you up to, but you aint got no business doin hit*. You jes tryin me too dis mawnin cause de others is*, aint you? You git on up dar en see to Benjy, you hear?"

"Yessum," Luster said. He went on toward the kitchen steps, swiftly.

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* **Whut you up to?** What (are) you up to? (무슨일 저지르고 있는 거야?)
* **fer** for (때로는 "fo"로도 쓰임).
* **whar dat water leak in de cellar fum** where that water leak in the cellar from.
* **I jes be lookin whiles dey sleep** I just was looking while they slept.
* **you aint got no business doin hit** you ain't got no business doing it (그런 것은 네가 할 일이 아니야).
* **You jes tryin me too dis mawnin cause de others is** You (are) just trying me too this morning because the others are (다른 사람들이 그런다고 너까지 오늘 아침 나를 괴롭히고 있구나).

"Here," Dilsey said, "You git me another armful of wood while I got you."

"Yessum," he said. He passed her on the steps and went to the woodpile. When he blundered again at the door a moment later, again invisible and blind within and beyond his wooden avatar*, Dilsey opened the door and guided him across the kitchen with a firm hand.

"Jes thow hit* at dat box again," she said, "Jes thow hit."

"I got to," Luster said, panting, "I cant put hit down no other way."

"Den you stand dar en hold hit a while," Dilsey said. She unloaded him a stick at a time. "Whut got into you dis mawnin? Here I sont you fer wood en you aint never brought mo'n* six sticks at a time to save yo life twell today. Whut you fixin to ax me kin you do now?* Aint dat show lef* town yit?"

"Yessum. Hit done gone*."

She put the last stick into the box. "Now you go on up dar wid Benjy, like I tole you befo*," she said. "And I dont want nobody else yellin down dem stairs at me twell I rings de bell. You hear me."

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* **wooden avatar** 나무로 만든 신, 나무 화신. "avatar"는 인도 신화로 "the descent of a deity to the earth in an incarnate form or some manifest shape; the incarnation of a god"을 말함.
* **Jes thow hit** Just throw it.
* **mo'n** more than.
* **Whut you fixin to ax me kin you do now?** What you are going to ask me can you do now? (나에게 부탁할 것이 있으면 지금 부탁할 수 없느냐?).
* **lef** left.
* **Hit done gone** It has gone.
* **like I tole you befo** like I told you before.

"Yessum," Luster said. He vanished through the swing door. Dilsey put some more wood in the stove and returned to the bread board.* Presently she began to sing again.

The room grew warmer. Soon Dilsey's skin had taken on a rich, lustrous quality as compared with that as of a faint dusting of wood ashes which both it and Luster's had worn, as she moved about the kitchen, gathering about her the raw materials of food, coordinating the meal. On the wall above a cupboard, invisible save at night, by lamp light and even then evincing an enigmatic profundity because it had but one hand, a cabinet clock* ticked, then with a preliminary sound as if it had cleared its throat, struck five times.

"Eight oclock," Dilsey said. She ceased and tilted her head upward, listening. But there was no sound save the clock and the fire. She opened the oven and looked at the pan of bread, then stooping she paused while someone descended the stairs. She heard the feet cross the diningroom, then the swing door* opened and Luster entered, followed by a big man who appeared to have been shaped of some substance whose particles would not or did not cohere to one another or to the frame which supported it. His skin was dead looking and hairless; dropsical too, he moved with a shambling gait like a trained bear. His hair was pale and fine. It had been brushed smoothly down upon his brow like that of children

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* **bread board** 밀가루를 반죽하기 위한 나무로 만든 판. 흔히 "biscuit board"라고 불리움.

* **cabinet clock** 작은 괘종시계. 이 장면에서 괘종시계는 5시를 알리지만 Dilsey는 8시라고 말하는 점에 주의하라. 고장난 이 시계는 3시간 늦게 가고 있음.

* **swing door** (앞뒤로 열리고 저절로 닫히는) 자동식 문.

in daguerrotypes.* His eyes were clear, of the pale sweet blue of cornflowers, his thick mouth hung open, drooling a little.

"Is he cold?" Dilsey said. She wiped her hands on her apron and touched his hand.

"Ef he aint, I is," Luster said. "Always cold Easter.* Aint never seen hit fail.* Miss Cahline say ef you aint got time to fix her hot water bottle to never mind about hit."

"Oh, Lawd," Dilsey said. She drew a chair into the corner between the woodbox and the stove. The man went obediently and sat in it. "Look in de dinin room and see whar I laid dat bottle down," Dilsey said. Luster fetched the bottle from the diningroom and Dilsey filled it and gave it to him. "Hurry up, now," she said. "See ef Jason wake now. Tell em hit's all ready."*

Luster went out. Ben sat beside the stove. He sat loosely, utterly motionless save for his head, which made a continual bobbing sort of movement as he watched Dilsey with his sweet vague gaze as she moved about. Luster returned.

"He up," he said, "Miss Cahline say put hit on de table." He came to the stove and spread his hands palm down above the firebox. "He up, too," He said, "Gwine hit wid bofe feet dis mawnin."*

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* **daguerreotypes** 은판 (銀板) 사진. 불란서의 화가 Louis Jacques Aandé Daguerre (1789~1851)가 처음으로 고안해 냈기 때문에 그렇게 불리우고 있음.
* **Always cold Easter** (It is) always cold (on) Easter Day.
* **Aint never seen hit fail** (I) ain't never seen it fail (부활절 날 치고 춥지 않은 것 한번도 본 적이 없거든).
* **Tell em hit's all ready** Tell them it's all ready.
* **Gwine hit wid bofe feet dis mawnin** (He was) going (to) hit with both feet this morning.

"Whut's de matter now?" Dilsey said. "Git away fum dar*. How kin I do anything wid you standin over de stove?"

"I cold," Luster said.

"You ought to thought about dat whiles you wus down dar in dat cellar," Dilsey said. "Whut de matter wid Jason?"

"Sayin me en Benjy broke dat winder* in his room."

"Is dey one broke?*" Dilsey said.

"Dat's whut he sayin," Luster said. "Say I broke hit."

"How could you, when he keep hit locked all day en night?"

"Say I broke hit chunkin rocks at hit,*" Luster said.

"En did you?"

"Nome*," Luster said.

"Dont lie to me, boy," Dilsey said.

"I never done hit," Luster said. "Ask Benjy ef I did. I aint stud'in dat winder*."

"Who could a broke hit, den?" Dilsey said. "He jes tryin hisself,* to wake Quentin up," she said, taking the pan of biscuits out of the stove.

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*Git away fum dar Get away from there.

*dat winder that window.

*Is dey one broke? Is one of them broken?

*Say I broke hit chunk rocks at hit (Jason) says I broke it, chunking rocks at it. "chunk"는 "throw, throw at" (던지다)의 뜻.

*Nome No, ma'am의 준말. ("Yessum"과 비교하라).

*I aint stud'in dat winder I ain't studying that window (그 유리창 같은 것 관심 없어요).

*He jes tryin hisself He (is) just trying himself. ("try oneself"는「심통부리다」,「말을 안 듣다」의 뜻).

"Reckin so*," Luster said. "Dese* is funny folks. Glad I aint none of em."

"Aint none of who?" Dilsey said. "Lemme* tell you somethin, nigger boy, you got jes es much Compson devilment in you es any of em*. Is you right sho you never broke dat window?"

"Whut I want to break hit fur?*"

"Whut you do any of yo devilment fur?" Dilsey said. "Watch him now, so he cant burn his hand again twell I git de table set."

She went to the diningroom, where they heard her moving about, then she returned and set a plate at the kitchen table and set food there. Ben watched her, slobbering, making a faint, eager sound.

"All right, honey," she said, "Here yo breakfast. Bring his chair, Luster." Luster moved the chair up and Ben sat down, whimpering and slobbering. Dilsey tied a cloth about his neck and wiped his mouth with the end of it. "And see kin you kep fum messin up his clothes* one time," she said, handing Luster a spoon.

Ben ceased whimpering. He watched the spoon as it rose to his mouth. It was as if even eagerness were muscle-bound in him too, and hunger itself

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* **Reckin so** (I am) reckoning so.
* **Dese** These.
* **Lemme** Let me. ("Gimme"와 비교해 보라).
* **you got jes es much···es any of em** You got just as much Compson devilment in you as any of them. (네게도 이집 식구 누구| 못지않게 캄슨 집안의 마귀가 들어 있단 말이야).
* **Whut I want to break hit fur?** What (did) I want to break it for? 그 유리창을 무엇 때문에 깨쳤겠읍니까?).
* **see kin you kep fum messing up his clothes** see if you can keep from messing up his clothes (그의 옷을 더럽혀지지 않도록 하라).

inarticulate, not knowing it is hunger. Luster fed him with skill and detachment. Now and then his attention would return long enough to enable him to feint the spoon and cause Ben to close his mouth upon the empty air, but it was apparent that Luster's mind was elsewhere. His other hand lay on the back of the chair and upon that dead surface it moved tentatively, delicately, as if he were picking an inaudible tune out of the dead void, and once he even forgot to tease Ben with the spoon while his fingers teased out of the slain wood a soundless and involved arpeggio* until Ben recalled him by whimpering again.

In the diningroom Dilsey moved back and forth. Presently she rang a small clear bell, then in the kitchen Luster heard Mrs Compson and Jason descending, and Jason's voice, and he rolled his eyes whitely with listening.

"Sure, I know they didn't break it," Jason said. "Sure, I know that. Maybe the change of weather broke it."

"I dont see how it could have," Mrs Compson said. "Your room stays locked all day long, just as you leave it when you go to town. None of us ever go in there except Sunday, to clean it. I dont want you to think that I would go where I'm not wanted, or that I would permit anyone else to."

"I never said you broke it, did I?" Jason said.

"I dont want to go in your room," Mrs Compson said. "I respect anybody's private affairs. I wouldn't

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*arpeggio 아르페지오. 화음을 이루는 음을 급속히 또는 연속적으로 연주하는 수법.

put my foot over the threshold, even if I had a key."

"Yes," Jason said, "I know your keys wont fit. That's why I had the lock changed. What I want to know is, how that window got broken."

"Luster say he didn't do hit," Dilsey said.

"I knew that without asking him," Jason said. "Where's Quentin?" he said.

"Where she is ev'y Sunday mawnin*," Dilsey said. "Whut got into you de last few days, anyhow*?"

"Well, we're going to change all that," Jason said. "Go up and tell her breakfast is ready."

"You leave her alone now, Jason," Dilsey said. "She gits up fer breakfast ev'y week mawnin*, en Cahline lets her stay in bed ev'y Sunday. You knows dat."

"I cant keep a kitchen full of niggers to wait on her pleasure, much as I'd like to," Jason said. "Go and tell her to come down to breakfast."

"Aint nobody have to wait on her," Dilsey said. "I puts her breakfast in de warmer* en she —"

"Did you hear me?" Jason said.

"I hears you," Dilsey said. "All I been hearin, when you in de house. Ef hit aint Quentin er yo maw, hit's Luster en Benjy*. Whut you let him go on dat way fer, Miss Cahline?"

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* **ev'y sunday mawnin** every Sunday morning.
* **Whut got into you de last few days, anyhow?** 「그런데 도련님은 요즈음 무슨 심통이 난 거예요?」.
* **she gits up fer breakfast ev'y week mawnin** she gets up for breakfast every week morning (그녀는 주중의 아침에는 언제나 아침 식사 시간에 맞추어 잠자리에서 일어납니다).
* **warmer** 취사용 난로의 한 부분으로 음식을 따뜻하게 보존하기 위한 장치.
* **Ef hit aint Quentin er you maw, hit's Luster en Benjy** : If it ain't Quentin or your mother, it's Luster and Benjy (퀜틴이나 어머님을 못살게 굴지 않으면 러스터와 벤지를 못살게 구는군요).

"You'd better do as he says," Mrs Compson said, "He's head of the house now. It's his right to require us to respect his wishes. I try to do it, and if I can, you can too."

"'Taint no sense in him bein so bad tempered he got to make Quentin git up jes to suit him*," Dilsey said. "Maybe you think she broke dat window."

"She would, if she happened to think of it," Jason said. "You go and do what I told you."

"En I wouldn't blame her none ef she did," Dilsey said, going toward the stairs. "Wid you naggin at her all de blessed time you in de house*."

"Hush, Dilsey," Mrs Compson said, "It's neither your place nor mine to tell Jason what to do. Sometimes I think he is wrong, but I try to obey his wishes for you alls*' sakes. If I'm strong enough to come to the table, Quentin can too."

Dilsey went out. They heard her mounting the stairs. They heard her a long while on the stairs.

"You've got a prize set of servants*," Jason said. He helped his mother and himself to food. "Did you ever have one that was worth killing? You must have had some before I was big enough to remember."

"I have to humour them," Mrs Compson said.

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*Taint no sense···to suit him 「자기 기분이 나쁘다고 해서 단지 자기 비위에 맞도록 퀜틴을 깨운다는 것은 무분별해요」.

*Wid you naggin at her all de blessed time you in de house With you nagging at her all the blessed time you (are) in the house (집에만 있으면 항상 그녀를 괴롭히고 있으니).

*you alls' "you all's"의 오자 (誤字).

*a prize set of servants 「상이라도 주고 싶을 만큼 훌륭한 한 무리의 하인들」.

"I have to depend on them so completely. It's not as if I were strong. I wish I were. I wish I could do all the house work myself. I could at least take that much off your shoulders."

"And a fine pigsty we'd live in, too," Jason said. "Hurry up, Dilsey," he shouted.

"I know you blame me," Mrs Compson said, "for letting them off to go to church today."

"Go where?" Jason said. "Hasn't that damn show left yet?"

"To church," Mrs Compson said. "The darkies* are having a special Easter service. I promised Dilsey two weeks ago that they could get off."

"Which means we'll eat cold dinner," Jason said, "or none at all."

"I know it's my fault," Mrs Compson said. "I know you blame me."

"For what?" Jason said. "You never resurrected Christ, did you*?"

They heard Dilsey mount the final stair, then her slow feet overhead.

"Quentin," she said. When she called the first time Jason laid his knife and fork down and he and his mother appeared to wait across the table from one another, in identical attitudes; the one cold and shrewd, with close-thatched brown hair curled into two stubborn hooks, one on either side of his forehead like a bartender in caricature, and hazel eyes with black-ringed irises like marbles, the other cold and querulous, with perfectly white hair and

* **darkies** 검둥이들, 흑인들. (백인 주인이 흑인을 친근히 가르키는 표현).
* **You never resurrected Christ, did you?** Jason의 반종교적인 태도가 엿보이는 귀절.

eyes pouched and baffled and so dark as to appear to be all pupil or all iris.

"Quentin," Dilsey said, "Get up, honey. Dey waitin breakfast on you*."

"I cant understand how that window got broken," Mrs Compson said. "Are you sure it was done yesterday? It could have been like that a long time, with the warm weather. The upper sash*, behind the shade like that."

"I've told you for the last time that it happened yesterday," Jason said. "Dont you reckon I know the room I live in? Do you reckon I could have lived in it a week with a hole in the window you could stick your hand—" his voice ceased, ebbed, left him staring at his mother with eyes that for an instant were quite empty of anything. It was as though his eyes were holding their breath, while his mother looked at him, her face flaccid and querulous, interminable, clairvoyant yet obtuse. As they sat so Dilsey said,

"Quentin. Dont play wid me, honey. Come on to breakfast, honey. Dey waitin fer you*."

"I cant understand it," Mrs Compson said, "It's just as if somebody had tried to break into the house —" Jason sprang up. His chair crashed over backward. "What—" Mrs Compson said, staring at him as he ran past her and went jumping up the stairs, where he met Dilsey. His face was now in

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* **Dey waitin breakfast on you** They (are) waiting breakfast on you (식구들이 아침밥을 안 먹고 네가 오기를 기다리고 있다).
* **upper sash** 내리닫이 창의 윗쪽 창.
* **Dey waitin fer you** They (are) waiting for you.

shadow, and Dilsey said,

"She sullin* Yo ma aint unlocked—" But Jason ran on past her and along the corridor to a door. He didn't call. He grasped the knob and tried it, then he stood with the knob in his hand and his head bent a little, as if he were listening to something much further away than the dimensioned room beyond the door, and which he already heard. His attitude was that of one who goes through the motions of listening in order to deceive himself as to what he already hears. Behind him Mrs Compson mounted the stairs, calling his name. Then she saw Dilsey and she quit calling him and began to call Dilsey instead.

"I told you she aint unlocked dat do'* yit," Dilsey said.

When she spoke he turned and ran toward her, but his voice was quiet, matter of fact. "She carry the key with her?" he said. "Has she got it now, I mean, or will she have—"

"Dilsey," Mrs Compson said on the stairs.

"Is which?*" Dilsey said. "Whyn't you let—"

"The key," Jason said, "To that room. Does she carry it with her all the time. Mother." Then he saw Mrs Compson and he went down the stairs and met her. "Give me the key," he said. He fell to pawing at the pockets of the rusty black dressing sacque* she wore. She resisted.

"Jason," she said, "Jason! Are you and Dilsey

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*She sullin She (is) sulling. ("sull"은「실쭉하다」,「부루퉁하다」의 뜻).
*dat do' that door
*Is which? "What is the matter?"의 뜻.
*dressin sacque 느슨한 여자용 실내옷.

trying to put me to bed again?" she said, trying to fend him off, "Cant you even let me have Sunday in peace?"

"The key," Jason said, pawing at her, "Give it here." He looked back at the door, as if he expected it to fly open before he could get back to it with the key he did not yet have.

"You, Dilsey!" Mrs Compson said, clutching her sacque* about her.

"Give me the key, you old fool!" Jason cried suddenly. From her pocket he tugged a huge bunch of rusted keys on an iron ring like a mediaeval jailer's and ran back up the hall with the two women behind him.

"You, Jason!" Mrs Compson said. "He will never find the right one," she said, "You know I never let anyone take my keys, Dilsey," she said. She began to wail.

"Hush," Dilsey said, "He aint gwine do nothin to her. I aint gwine let him."

"But on Sunday morning, in my own house," Mrs Compson said, "When I've tried so hard to raise them Christians* Let me find the right key, Jason," she said. She put her hand on his arm. Then she began to struggle with him, but he flung her aside with a motion of his elbow and looked around at her for a moment, his eyes cold and harried, then he turned to the door again and the unwieldy keys.

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* **sacque** dressing sacque. 엉덩이 부분까지 내려오는 여자들의 실내복.

* **when I've tried so hard to raise them Christians** 「난 그토록 그애들이 기독교인이 되도록 키워 왔건만」.

"Hush," Dilsey said, "You, Jason!"

"Something terrible has happened," Mrs Compson said, wailing again, "I know it has. You, Jason," she said, grasping at him again. "He wont even let me find the key to a room in my own house!"

"Now, now," Dilsey said, "Whut kin happen?* I right here. I aint gwine let him hurt her. Quentin," she said, raising her voice, "dont you be skeered,* honey, I'se* right here."

The door opened, swung inward. He stood in it for a moment, hiding the room, then he stepped aside. "Go in," he said in a thick, light voice. They went in. It was not a girl's room. It was not anybody's room, and the faint scent of cheap cosmetics and the few feminine objects and the other evidences of crude and hopeless efforts to feminize it but added to its anonymity, giving it that dead and stereotyped transience of rooms in assignation houses.* The bed had not been disturbed. On the floor lay a soiled undergarment of cheap silk a little too pink; from a half open bureau drawer dangled a single stocking. The window was open. A pear tree grew there, close against the house. It was in bloom and the branches scraped and rasped against the house and the myriad air, driving in the window, brought into the room the forlorn scent of the blossoms.

"Dar now,*" Dilsey said, "Didn't I told* you she

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* **Whut kin happen?** What can happen? (아무일도 일어나지 않을 겁니다).
* **skeered** scared.
* **I'se** I'm.
* **assignation houses** 남녀가 밀회하는 집. 여기서는 "brothel"의 뜻.
* **Dar now** There now (자, 자). 누구를 달래거나 위로할 때 쓰는 표현.
* **told** tell.

all right?"

"All right?" Mrs Compson said. Dilsey followed her into the room and touched her.

"You come on and lay down* now," she said. "I find her in ten minutes."

Mrs Compson shook her off. "Find the note," she said. "Quentin left a note when he did it."

"All right," Dilsey said, "I'll find hit. You come on to yo* room, now."

"I knew the minute they named her Quentin this would happen," Mrs Compson said. She went to the bureau* and began to turn over the scattered objects there — scent bottles, a box of powder, a chewed pencil, a pair of scissors with one broken blade lying upon a darned scarf dusted with powder and stained with rouge. "Find the note," she said.

"I is," Dilsey said. "You come on, now. Me and Jason'll find hit. You come on to yo room."

"Jason," Mrs Compson said, "Where is he?" She went to the door. Dilsey followed her on down the hall, to another door. It was closed. "Jason," she called through the door. There was no answer. She tried the knob, then she called him again. But there was still no answer, for he was hurling things backward out of the closet: garments, shoes, a suitcase. Then he emerged carrying a sawn section of tongue-and-groove planking* and laid it down and entered the closet again and emerged with a metal

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*lay down lie down.

*yo your.

*bureau 서랍이 달린 침실용 옷장.

*tongued-and-groove planking 홈이 파져서 서로 맞물리게 되어 있는 판자.

box. He set it on the bed and stood looking at the broken lock while he dug a key ring from his pocket and selected a key, and for a time longer he stood with the selected key in his hand, looking at the broken lock, then he put the keys back in his pocket and carefully tilted the contents of the box out upon the bed. Still carefully he sorted the papers, taking them up one at a time and shaking them. Then he upended the box and shook it too and slowly replaced the papers and stood again, looking at the broken lock, with the box in his hands and his head bent. Outside the window he heard some jaybirds swirl shrieking past, and away, their cries whipping away along the wind, and an automobile passed somewhere and died away also. His mother spoke his name again beyond the door, but he didn't move. He heard Dilsey lead her away up the hall, and then a door closed. Then he replaced the box in the closet and flung the garments back into it and went down stairs to the telephone. While he stood there with the receiver to his ear, waiting, Dilsey came down the stairs. She looked at him, without stopping, and went on.

The wire opened* " This is Jason Compson," he said, his voice so harsh and thick that he had to repeat himself. " Jason Compson," he said, controlling his voice. " Have a car ready, with a deputy,* if you cant go, in ten minutes. I'll be there — What? — Robbery. My house. I know who it — Robbery, I

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* **The wire opened** 「전화가 나왔다」, 「전화선이 연결되었다」.
* **deputy** deputy sheriff (부보안관). 보안관은 보통 사법권과 경찰권을 장악하고 있는 군의 최고 관리임.

say. Have a car read —*What? Aren't you a paid law enforcement*— Yes, I'll be there in five minutes. Have that car ready to leave at once. If you dont, I'll report it to the governor."

He clapped the receiver back and crossed the diningroom, where the scarce-broken meal*now lay cold on the table, and entered the kitchen. Dilsey was filling the hot water bottle. Ben sat, tranquil and empty. Beside him Luster looked like a fice dog, brightly watchful. He was eating something. Jason went on across the kitchen.

"Aint you going to eat no breakfast?" Dilsey said. He paid her no attention. "Go on and eat yo breakfast, Jason." He went on. The outer door banged behind him. Luster rose and went to the window and looked out.

"Whoo," he said, "Whut happenin up dar? He been beatin' Miss Quentin?"

"You hush yo mouf,*" Dilsey said. "You git Benjy started now en I beat yo head off.* You keep him quiet es you kin twell I get back, now." She screwed the cap on the bottle and went out. They heard her go up the stairs, then they heard Jason pass the house in his car. Then there was no sound in the kitchen save the simmering murmur of the kettle and the clock.

"You know whut I bet?" Luster said. "I bet he

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* **read**- "ready"라고 말하려다 중단함.
* **a paid law enforcement** 월급을 받고 법을 집행하는 관리.
* **scarce- broken meal** 거의 건드리지도 않은 식사.
* **You hush yo mouf** You hush your mouth (입 다물고 잠자코 있어).
* **You git Benjy started now en I beat yo head off** 「벤지만 울려봐라, 머리통을 깨뜨려 버릴테니).

beat her. I bet he knock her in de head en now he gone fer de doctor. Dat's whut I bet.*" The clock ticktocked, solemn and profound. It might have been the dry pulse of the decaying house itself; after a while it whirred and cleared its throat and struck six times. Ben looked up at it, then he looked at the bullet-like silhouette of Luster's head in the window and he begun to bob his head again, drooling. He whimpered.

"Hush up, loony," Luster said without turning. "Look like we aint gwine git to go to no church today." But Ben sat in the chair, his big soft hands dangling between his knees, moaning faintly. Suddenly he wept, a slow bellowing sound, meaningless and sustained.* "Hush," Luster said. He turned and lifted his hand. "You want me to whup* you?" But Ben looked at him, bellowing slowly with each expiration. Luster came and shook him. "You hush dis minute!" he shouted. "Here," he said. He hauled Ben out of the chair and dragged the chair around facing the stove and opened the door to the firebox* and shoved Ben into the chair. They looked like a tug nudging at a clumsy tanker in a narrow dock. Ben sat down again facing the rosy door. He hushed. Then they heard the clock again, and Dilsey slow on the stairs. When she entered he began to whimper again. Then he lifted his voice.

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* **Dat's whut I bet** That's what I bet.
* **a slow bellowing sound, meaningless and sustained** 이 작품의 제목을 참고하라. "It is a tale/ Told by an idiot, full of sound and fury,/Signifying nothing" (Shakespeare, Macbeth, 5막 5장).
* **whup** whip.
* **firebox** 난로의 한 부분으로 나무를 태우는 곳. 상자 모양으로 되어 있음.

"Whut you done to him*?" Dilsey said. "Why cant you let him lone dis mawnin*, of all times?"

"I aint doin nothin to him," Luster said. "Mr Jason skeered him, dat's whut hit is*. He aint kilt* Miss Quentin, is he?"

"Hush, Benjy," Dilsey said. He hushed. She went to the window and looked out. "Is it quit rainin?" she said.

"Yessum," Luster said. "Quit long time ago."

"Den y'all go out do's awhile*," she said. "I jes got Miss Cahline quiet now."

"Is we gwine to church?" Luster said.

"I let you know bout dat when de time come. You keep him away fum de house twell I calls you*."

"Kin we go to de pastuh*?" Luster said.

"All right. Only you keep him away fum de house. I done stood all I kin."

"Yessum," Luster said. "Whar Mr Jason gone, mammy?"

"Dat's some mo of yo business*, aint it?" Dilsey said. She began to clear the table. "Hush, Benjy. Luster gwine take you out to play."

"Whut he done to Miss Quentin, mammy?" Luster said.

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* **Whut you done to him?** What (have) you done to him?
* **let him lone dis mawnin** : let him alone this morning.
* **dat's whut hit is** : that's what it is.
* **kilt** : killed.
* **Den y'all go out do's awhile** : Then you all go outdoors awhile.
* **fum de house twell I calls you** : from the house till I call you.
* **de pastuh** : the pasture.
* **Dat's some mo of yo business** : That's some more of your business (그건 네가 알 바가 아니야).

"Aint done nothin to her.* You all git on outen here*?"

"I bet she aint here," Luster said.

Dilsey looked at him. "How you know she aint here?

"Me and Benjy seed her clamb* out de window last night. Didn't us, Benjy?"

"You did?" Dilsey said, looking at him.

"We sees her doin hit ev'y night*," Luster said, "Clamb right down dat pear tree."

"Dont you lie to me, nigger boy," Dilsey said.

"I aint lyin. Ask Benjy ef I is*."

"Whyn't you say somethin about it, den?"

"'Twarn't none o my business*," Luster said. "I aint gwine git mixed up in white folks' business. Come on here, Benjy, les go out do's."

They went out. Dilsey stood for awhile at the table, then she went and cleared the breakfast things from the diningroom and ate her breakfast and cleaned up the kitchen. Then she removed her apron and hung it up and went to the foot of the stairs and listened for a moment. There was no sound. She donned the overcoat and the hat and went across to her cabin.

The rain had stopped. The air now drove out of the southeast, broken overhead into blue patches. Upon the crest of a hill beyond the trees and roofs

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* **Aint done nothin to her** (Jason) ain't done anything to her.
* **git on outen here** : get on out of here.
* **seed her clamb** : saw her climb.
* **doin hit ev'y night** : doing it every night.
* **ef I is** : if I am (lying).
* **Twarn't none o my business** : It wasn't none of my business.

and spires of town sunlight lay like a pale scrap of cloth, was blotted away. Upon the air a bell came, then as if at a signal, other bells took up the sound and repeated it.

The cabin door opened and Dilsey emerged, again in the maroon cape and the purple gown, and wearing soiled white elbow-length gloves and minus her headcloth* now. She came into the yard and called Luster. She waited awhile, then she went to the house and around it to the cellar door, moving close to the wall, and looked into the door. Ben sat on the steps. Before him Luster squatted on the damp floor. He held a saw in his left hand, the blade sprung a little by pressure of his hand, and he was in the act of striking the blade with the worn wooden mallet with which she had been making beaten biscuit* for more than thirty years. The saw gave forth a single sluggish twang that ceased with lifeless alacrity, leaving the blade in a thin clean curve between Luster's hand and the floor. Still, inscrutable, it bellied.

"Dat's de way he done hit*," Luster said. "I jes aint foun de right thing to hit it wid*."

"Dat's whut you doin, is it?" Dilsey said. "Bring me dat mallet," she said.

"I aint hurt hit*," Luster said.

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* **minus her headcloth** 「두건(頭巾)이 없이」.
* **beaten biscuit** 오랫동안 (약 30분) 반죽한 밀가루로 만든 비스킷.
* **Dat's de way he done hit** That's the way he did it. ("he"는 톱악기를 연주한 쇼우 단원을 가르킴).
* **I jes aint foun de right thing to hit it wid** I just ain't found the right thing to hit it with.
* **I aint hurt hit** I ain't hurt it (나는 그 나무망치를 망가뜨리지 않았어요). 여기서 "hurt"는 "damage"의 뜻.

" Bring hit here," Dilsey said. " Put dat saw whar* you got hit first."

He put the saw away and brought the mallet to her. Then Ben wailed again, hopeless and prolonged. It was nothing. Just sound. It might have been all time and injustice and sorrow become vocal for an instant by a conjunction of planets.

" Listen at him," Luster said, " He been-gwine on dat way ev'y since you sont us outen de house.* I dont know whut got in to him dis mawnin."

" Bring him here," Dilsey said.

" Come on, Benjy," Luster said. He went back down the steps and took Ben's arm. He came obediently, wailing, that slow hoarse sound that ships make, that seems to begin before the sound itself has started, seems to cease before the sound itself has stopped.

" Run and git his cap," Dilsey said. " Dont make no noise Miss Cahline kin hear. Hurry, now. We already late."

" She gwine hear him anyhow, ef you dont stop him." Luster said.

" He stop when we git off de place," Dilsey said. " He smellin hit. Dat's whut hit is.*"

" Smell whut, mammy? " Luster said.

" You go git dat cap," Dilsey said. Luster went on. They stood in the cellar door, Ben one step below her. The sky was broken now into scudding patches that dragged their swift shadows up out of

* **whar** where.
* **Put dat saw whare you got hit first** Put that saw where you got it first.
* **He been gwine on··· outen de house** He (has) been going on that way every since you sent us out of the house.
* **Dat's whut hit is** That's what it is.

the shabby garden, over the broken fence and across the yard. Dilsey stroked Ben's head, slowly and steadily, smoothing the bang upon his brow.* He wailed quietly, unhurriedly. "Hush," Dilsey said, "Hush, now. We be gone in a minute. Hush, now." He wailed quietly and steadily.

Luster returned, wearing a stiff new straw hat with a coloured band and carrying a cloth cap. The hat seemed to isolate Luster's skull, in the beholder's eye as a spotlight would, in all its individual planes and angles. So peculiarly individual was its shape that at first glance the hat appeared to be on the head of someone standing immediately behind Luster. Dilsey looked at the hat.

"Whyn't you wear yo old hat?" she said.

"Couldn't find hit," Luster said.

"I bet you couldn't. I bet you fixed hit last night so you couldn't find hit. You fixin to ruin dat un.*"

"Aw, mammy*," Luster said, "Hit aint gwine rain."

"How you know? You go git dat old hat en put dat new un away.*"

"Aw, mammy."

"Den you go git de umbreller.*"

"Aw, mammy."

"Take yo choice," Dilsey said. "Git yo old hat, er de umbreller. I dont keer which."

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*the bang upon his brow Benjy의 이마 위에 내려온 가즈런히 깎은 앞머리.

*You fixin to ruin dat un You (are) going to ruin that one.

*Aw, mammy 「에이, 할머니」.. "mammy"는 원래「어머니」를 가르키나 Luster는「외할머니」인 Dilsey를 부를 때 사용함 .

*en put dat new un away and put that new one away.

*git de umbreller get the umbrella.

Luster went to the cabin. Ben wailed quietly.

"Come on," Dilsey said, "Dey kin ketch up wid us*. We gwine to hear de singin*." They went around the house, toward the gate. "Hush," Dilsey said from time to time as they went down the drive. They reached the gate. Dilsey opened it. Luster was coming down the drive behind them, carrying the umbrella. A woman was with him. "Here dey come," Dilsey said. They passed out the gate. "Now, den," she said. Ben ceased. Luster and his mother overtook them. Frony wore a dress of bright blue silk and a flowered hat. She was a thin woman, with a flat, pleasant face.

"You got six weeks' work right dar on yo back*," Dilsey said. "Whut you gwine do ef hit rain*?"

"Git wet, I reckon," Frony said. "I aint never stopped no rain yit*."

"Mammy always talkin bout hit gwine rain*," Luster said.

"Ef I dont worry bout y'all*, I dont know who is," Dilsey said. "Come on, we already late."

"Rev'un* Shegog gwine preach today," Frony said.

"Is?" Dilsey said. "Who him?"

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* **Dey kin ketch up with us** They can catch up with us.
* **de singin** the sing. (흑인들이 드리는 예배에서는 찬송가를 부르는 시간이 예배 시간의 대부분을 차지함).
* **You got six weeks' work right dar on yo back** Frony가 입고 있는 옷이 6주일간이나 일하여 번 돈으로 산 값비싼 옷이라는 뜻.
* **ef hit rain** if it rain.
* **I aint never stopped no rain yit** I ain't never stopped no rain yet. (삼중 부정이지만 단순 부정의 뜻).
* **talkin bout hit gwine rain** talking about it going (to) rain.
* **y'all** you all. ("you"의 복수형).
* **Rev'un** Reverend. 성직자에 대한 경칭으로 "Rev." 라고 줄여 쓰기도 함.

"He fum Saint Looey,*" Frony said. "Dat big preacher."

"Huh," Dilsey said, "Whut dey needs is a man kin put de fear of God into dese here triflin young niggers.*"

"Rev'un Shegog gwine preach today," Frony said. "So dey tells."

They went on along the street. Along its quiet length white people in bright clumps moved churchward, under the windy bells, walking now and then in the random and tentative sun. The wind was gusty, out of the southeast, chill and raw after the warm days.

"I wish you wouldn't keep on bringin him to church, mammy," Frony said. "Folks talkin."

"Whut folks?" Dilsey said.

"I hears em," Frony said.

"And I knows whut kind of folks," Dilsey said, "Trash white folks.* Dat's who it is. Thinks he aint good enough fer white church,* but nigger church* aint good enough fer him."

"Dey talks, jes de same,*" Frony said.

"Den you send um to me," Dilsey said. "Tell um de good Lawd dont keer whether he smart er not.

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* **fum Saint Looey** from Saint Louis. (St. Louis는 미국 Missouri주의 도시로 Mississippi 강변에 위치해 있음).
* **dese here trifling young niggers** 「이 무가치한 젊은 검둥이들」. "trifling'은 미남부 방언으로 "mean, worthless"의 뜻.
* **Trash white folks** 미국 남부의 하층계급의 무식한 백인들. "poor white trash"라고도 함. "trash"의 반대말은 "quality"임.
* **white church** 백인들이 다니는 교회. 미국 남부에서는 백인들이 다니는 교회와 흑인들이 다니는 교회가 분리되어 있음.
* **nigger church** 흑인들이 다니는 교회.
* **jes de same** just the same.

Dont nobody but white trash keer dat.*"

A street turned off at right angles, descending, and became a dirt road. On either hand the land dropped more sharply; a broad flat dotted with small cabins whose weathered roofs were on a level with the crown of the road. They were set in small grassless plots littered with broken things, bricks, planks, crockery, things of a once utilitarian value. What growth there was consisted of rank weeds and the trees were mulberries and locusts and sycamores — trees that partook also of the foul desiccation which surrounded the houses; trees whose very burgeoning seemed to be the sad and stubborn remnant of September, as if even spring had passed them by, leaving them to feed upon the rich and unmistakable smell of negroes in which they grew.

From the doors negroes spoke to them as they passed, to Dilsey usually:

"Sis' Gibson*! How you dis mawnin?"

"I'm well. Is you well?"

"I'm right well, I thank you."

They emerged from the cabins and struggled up the shading levee* to the road — men in staid, hard brown or black, with gold watch chains and now and then a stick; young men in cheap violent blues or stripes and swaggering hats; women a little stiffly sibilant, and children in garments bought second hand of white people, who looked at Ben with the

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* **Dont nobody but white trash keer dat** Nobody but white trash care(s) that.

* **Sis' Gibson** Sister Gibson. Gibson은 Dilsey의 姓. 흑인들은 혈족과는 관계 없이 자기들끼리 "sister, brother" 등의 호칭을 사용함.

* **levee** 강을 따라서 혹은 강 근처에 있는 제방이나 둑 (embankment).

covertness of nocturnal animals:

"I bet you wont go up en tech* him."

"How come I wont?"

"I bet you wont. I bet you skeered* to."

"He wont hurt folks. He des* a loony."

"How come a loony wont hurt folks?"

"Dat un wont. I teched him."

"I bet you wont now."

"Case* Miss Dilsey lookin."

"You wont no ways."

"He dont hurt folks. He des a loony."

And steadily the older people speaking to Dilsey, though, unless they were quite old, Dilsey permitted Frony to respond.

"Mammy aint feelin well dis mawnin*."

"Dat's too bad. But Rev'un* Shegog'll cure dat. He'll give her de comfort en de unburdenin."

The road rose again, to a scene like a painted backdrop. Notched into a cut of red clay crowned with oaks the road appeared to stop short off, like a cut ribbon. Beside it a weathered church lifted its crazy steeple like a painted church, and the whole scene was as flat and without perspective as a painted cardboard set upon the ultimate edge of the flat earth, against the windy sunlight of space and April and a midmorning filled with bells. Toward

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*tech touch.

*skeered scared.

*des just. ("des" 대신에 "jes" 로도 사용됨).

*Case Because.

*dis mawnin this morning.

*Rev'un Reverend.

the church they thronged with slow sabbath deliberation. The women and children went on in, the men stopped outside and talked in quiet groups until the bell ceased ringing. Then they too entered.

The church had been decorated, with sparse flowers from kitchen gardens* and hedgerows, and with streamers of coloured crepe paper.* Above the pulpit hung a battered Christmas bell, the accordian sort that collapses. The pulpit was empty, though the choir was already in place, fanning themselves although it was not warm.

Most of the women were gathered on one side of the room. They were talking. Then the bell struck one time and they dispersed to their seats and the congregation sat for an instant, expectant. The bell struck again one time. The choir rose and began to sing and the congregation turned its head as one, as six small children — four girls with tight pigtails* bound with small scraps of cloth like butterflies, and two boys with close napped heads,* — entered and marched up the aisle, strung together in a harness of white ribbons and flowers, and followed by two men in single file. The second man was huge, of a light coffee colour, imposing in a frock coat and white tie. His head was magisterial and profound, his neck rolled above his collar in rich folds. But he was fa-

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*kitchen gardens 채소밭, 남새밭.
*streamers of coloured crepe paper 주름잡힌 색종이로 만든 장식용기 드린.
*girls with tight pigtails 머리를 단단하게 땋아느린 여자 아이들.
*boys with close napped heads 머리를 짧게 깎은 사내 아이들.

miliar to them, and so the heads were still reverted when he had passed, and it was not until the choir ceased singing that they realised that the visiting clergyman had already entered, and when they saw the man who had preceded their minister enter the pulpit still ahead of him an indescribable sound went up, a sigh, a sound of astonishment and disappointment.

The visitor was undersized, in a shabby alpaca coat*. He had a wizened black face like a small, aged monkey. And all the while that the choir sang again and while the six children rose and sang in thin, frightened, tuneless whispers, they watched the insignificant looking man sitting dwarfed and countrified by the minister's imposing bulk, with something like consternation. They were still looking at him with consternation and unbelief when the minister rose and introduced him in rich, rolling tones whose very unction served to increase the visitor's insignificance.

"En dey brung dat* all de way fum Saint Looey," Frony whispered.

"I've knowed de Lawd to use cuiser* tools dan dat*," Dilsey said. "Hush, now," she said to Ben, "Dey fixin* to sing again in a minute."

When the visitor rose to speak he sounded like a white man. His voice was level and cold. It sounded

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*alpaca coat 알파카 모직으로 지은 상의. "alpaca"는 남미 페루산의 가축인 라마를 가르킴.

*En dey brung dat And they brought that.

*cuiser "curious" 의 비교급. "stranger"의 뜻으로 원형은 "cuis"임.

*dan dat than that.

*Dey fixin They (are) going.

too big to have come from him and they listened at first through curiosity, as they would have to a monkey talking. They began to watch him as they would a man on a tight rope. They even forgot his insignificant appearance in the virtuosity with which he ran and poised and swooped upon the cold inflectionless wire of his voice, so that at last, when with a sort of swooping glide he came to rest again beside the reading desk* with one arm resting upon it at shoulder height and his monkey body as reft of all motion as a mummy or an emptied vessel, the congregation sighed as if it waked from a collective dream and moved a little in its seats. Behind the pulpit the choir fanned steadily. Dilsey whispered, " Hush, now. Dey fixin to sing in a minute."

Then a voice said, " Brethren."

The preacher had not moved. His arm lay yet across the desk, and he still held that pose while the voice died in sonorous echoes between the walls. It was as different as day and dark from his former tone, with a sad, timbrous quality like an alto horn, sinking into their hearts and speaking there again when it had ceased in fading and cumulate echoes.

" Brethren and sisteren*," it said again. The preacher removed his arm and be* began to walk back and forth before the desk, his hands clasped behind him, a meagre figure, hunched over upon itself like

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* **reading desk** 독서대, 교회의 성서대 (lectern).
* **Brethren and sisteren** 「형제 자매 여러분」. "brethren"과 "sisteren" 은 "brother"와"sister"의 특수 복수형으로 「믿음의 벗」, 즉 「교우」를 가르킴.
* **be** "he"의 오자 (誤字).

that of one long immured in striving with the implacable earth, "I got the recollection and the blood of the Lamb*! " He tramped steadily back and forth beneath the twisted paper* and the Christmas bell,* hunched, his hands clasped behind him. He was like a worn small rock whelmed by the successive waves of his voice. With his body he seemed to feed the voice that, succubus* like, had fleshed its teeth in him. And the congregation seemed to watch with its own eyes while the voice consumed him, until he was nothing and they were nothing and there was not even a voice but instead their hearts were speaking to one another in chanting measures beyond the need for words, so that when he came to rest against the reading desk, his monkey face lifted and his whole attitude that of a serene, tortured crucifix that transcended its shabbiness and insignificance and made it of no moment, a long moaning expulsion of breath rose from them, and a woman's single soprano: "Yes, Jesus! "

As the scudding day passed overhead the dingy windows glowed and faded in ghostly retrograde. A car passed along the road outside, labouring in the sand, died away. Dilsey sat bolt upright,* her hand on Ben's knee. Two tears slid down her fallen cheeks, in and out of the myriad coruscations of immolation and abnegation and time.

"Brethren," the minister said in a harsh whisper,

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* **the Lamb** the Lamb of God. 즉 Jesus Christ (요한복음 1장 29절과 요한 계시록 5장 12절 참고).
* **twisted paper** 나사 모양으로 만 종이로 주로 장식용으로 쓰임.
* **Christmas bell** 크리스머스 때 사용하는 종이로 만든 장식용 종.
* **succubus** 잠자는 남자와 정을 통한다는 여자 괴물. "incubus"와 비교해 보라.
* **sit bolt upright** 자세를 꼿꼿이 편채 앉다.

without moving.

"Yes, Jesus!" the woman's voice said, hushed yet.

"Breddren en sistuhn*!" His voice rang again, with the horns. He removed his arm and stood erect and raised his hands. "I got de ricklickshun* en de blood of de Lamb!" They did not mark just when his intonation, his pronunciation, became negroid, they just sat swaying a little in their seats as the voice took them into itself.

"When de long, cold — Oh, I tells you, breddren, when de long, cold — I sees de light en I sees de word, po* sinner! Dey passed away in Egypt, de swingin chariots; de generations passed away. Wus a rich man: whar he now,* O breddren? Wus a po man: whar he now, O sistuhn? Oh I tells you, ef you aint got de milk en de dew of de old salvation when de long, cold years rolls away!"

"Yes, Jesus!"

"I tells you, breddren, en I tells you, sistuhn, dey'll come a time. Po sinner sayin Let me lay down wid de Lawd,* lemme* lay down my load. Den whut Jesus gwine say, O breddren? O sistuhn? Is you got de ricklickshun en de Blood of de Lamb? Case* I aint gwine load down heaven!"

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* **Breddren en sistuhn** Brethren and sisteren. (여기서 Shegog 목사는 흑인 특유의 발음을 사용함).
* **ricklickshun** recollection.
* **po** poor.
* **Wus a rich man: whar he now** 「한때 부자였던 사람, 그는 지금 어디에 있는가?」. Shegog 목사는 여기서 인생의 부침(浮沈)에 대하여 말하고 있음.
* **Let me lay down wid de Lawd** Let me lie down with the Lord.
* **lemme** let me.
* **Case** Because.

He fumbled in his coat and took out a handkerchief and mopped his face. A low concerted sound rose from the congregation: "Mmmmmmmmmmmm! The woman's voice said, "Yes, Jesus! Jesus!"

"Breddren! Look at dem little chillen settin dar.* Jesus wus like dat once. He mammy* suffered de glory en de pangs. Sometime maybe she helt him at de nightfall,* whilst de angels singin him to sleep; maybe she look out de do'* en see de Roman po-lice passin." He tramped back and forth, mopping his face. "Listen, breddren! I sees de day. Ma'y settin in de do'* wid Jesus on her lap, de little Jesus. Like dem chillen dar, de little Jesus. I hears de angels singin de peaceful songs en de glory; I sees de closin eyes; sees Mary jump up, sees de sojer face*: We gwine to kill! We gwine to kill! We gwine to kill yo little Jesus! I hears de weepin en de lamentation of de po mammy widout de salvation en de word of God!"

"Mmmmmmmmmmmmmmmm! Jesus! Little Jesus!" and another voice, rising:

"I sees, O Jesus! Oh I sees!" and still another, without words, like bubbles rising in water.

"I sees hit, breddren! I sees hit! Sees de blastin, blindin sight! I sees Calvary,* wid de sacred trees, sees de thief en de murderer en de least of dese; I

*chillen settin dar children sitting there.

*He mammy His mammy. (예수의 어머니 즉, 「마리아」를 가르킴).

*she helt him at de nightfall she held Him at the nightfall.

*do' door.

*Ma'y settin in de do' Mary sitting in the door.

*de sojer face the soldier's face.

*Calvary 예수가 십자가에 못 박혀 처형된 Jerusalem 부근의 언덕. Golgotha 비교하라.

hears de boasting en de braggin*: Ef you be Jesus, lif up yo tree* en walk! I hears de wailin of women en de evenin lamentations; I hears de weepin en de cryin en de turnt-away face of God: dey done kilt* Jesus; dey done kilt my Son!"

"Mmmmmmmmmmmm. Jesus! I sees, O Jesus!"

"O blind sinner! Breddren, I tells you; sistuhn, I says to you, when de Lawd did turn His mighty face, say, Aint gwine overload heaven! I can see de widowed God shet His do'*; I sees de whelmin flood roll between; I sees de darkness en de death everlastin upon de generations. Den, lo! Breddren! Yes, breddren! Whut I see? Whut I see, O sinner? I sees de resurrection en de light; sees de meek Jesus sayin Dey kilt Me dat ye shall live again; I died dat dem whut sees en believes shall never die*. Breddren, O breddren! I sees de doom crack en hears de golden horns shoutin down de glory, en de arisen dead whut got de blood en de ricklickshun of de Lamb!"

In the midst of the voices and the hands Ben sat, rapt in his sweet blue gaze. Dilsey sat bolt upright beside, crying rigidly and quietly in the annealment and the blood of the remembered Lamb.

As they walked through the bright noon, up the sandy road with the dispersing congregation talking easily again group to group, she continued to weep,

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* **de boasting en de braggin** 로마 병정들이 그리스도에게 퍼붓는 희롱과 야유.
* **lif up yo tree** lift up your tree.
* **dey done kilt** they have killed. ("done"은 "have"나 "had" 뜻으로 쓰임).
* **shet His do'** shut His door.
* **dat dem whut sees en believes shall never die** those who see and believe shall never die. 요한복음 3장 16절 ("whosoever believeth in him should not perish, but have everlasting life")을 참고하라.

unmindful of the talk.

"He sho a preacher, mon*! He didn't look like much at first, but hush*!"

"He seed de power en de glory."

"Yes, suh. He seed hit. Face to face he seed hit."

Dilsey made no sound, her face did not quiver as the tears took their sunken and devious courses, walking with her head up, making no effort to dry them away even.

"Whyn't you quit dat, mammy?" Frony said. "Wid all dese people lookin*. We be passin white folks* soon."

"I've seed de first en de last*," Dilsey said. "Never you mind me."

"First en last whut*?" Frony said.

"Never you mind," Dilsey said. "I seed de beginnin, en now I sees de endin."

Before they reached the street, though, she stopped and lifted her skirt and dried her eyes on the hem of her topmost underskirt. Then they went on. Ben shambled along beside Dilsey, watching Luster who anticked along ahead, the umbrella in his hand and his new straw hat slanted viciously in the sunlight, like a big foolish dog watching a small clever one. They reached the gate and entered. Immediately Ben began to whimper again, and for a while all of them looked up the drive at the square, paint-

*mon man. (이 용법은 항상 감탄사로만 쓰임).

*hush 「말아라!」. (만족이나 존경을 나타내는 감탄사).

*With all dese people lookin With all these people looking.

*white folks 백인들. (흑인들의 용어임).

*I've seed de first en de last I've seen the first and the last. 요한 계시록 1장 11절 ("I am Alpha and Omega, the first and the last")을 참고하라.

*First en last whut? First and last what?

less house with its rotting portico.

"Whut's gwine on up dar* today?" Frony said. "Something is."

"Nothin," Dilsey said. "You tend to yo business en let de white folks tend to deir'n*."

"Somethin is," Frony said. "I heard him first thing dis mawnin. 'Taint none of my business, dough*."

"En I knows whut, too," Luster said.

"You knows mo dan* you got any use fer," Dilsey said. "Aint you jes heard Frony say hit aint none of yo business*? You take Benjy on to de back and keep him quiet twell I put dinner on."

"I knows whar Miss Quentin is," Luster said.

"Den jes keep hit*," Dilsey said. "Soon es Quentin need any of yo egvice*, I'll let you know. Y'all g'awn en play* in de back, now."

"You know whut gwine happen soon es dey start playin dat ball over yonder," Luster said.

"Dey wont start fer awhile yit. By dat time T.P. be here to take him ridin. Here, you gimme* dat new hat."

Luster gave her the hat and he and Ben went on across the back yard. Ben was still whimpering, though not loud. Dilsey and Frony went to the cabin.

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* **whut's gwine on up dar** what's going on up there.
* **deir'n** theirs. ("yourn"이나 "hisn"과 비교하라).
* **dough** though.
* **mo dan** more than.
* **hit aint none of yo business** it ain't none of your business.
* **Den jes keep hit** Then just keep it.
* **yo egvice** your advice.
* **Y'all g'awn en play** you all go on and play.
* **gimme** give me. ("lemme 와 비교하라).

After a while Dilsey emerged, again in the faded calico dress, and went to the kitchen. The fire had died down. There was no sound in the house. She put on the apron and went up stairs. There was no sound anywhere. Quentin's room was as they had left it. She entered and picked up the undergarment and put the stocking back in the drawer and closed it. Mrs Compson's door was closed. Dilsey stood beside it for a moment, listening. Then she opened it and entered, entered a pervading reek of camphor.* The shades*were drawn, the room in halflight, and the bed, so that at first she thought Mrs Compson was asleep and was about to close the door when the other spoke.

"Well?" she said, "What is it?"

"Hit's me," Dilsey said. "You want anything?"

Mrs Compson didn't answer. After awhile, without moving her head at all, she said: "Where's Jason?"

"He aint come back yit," Dilsey said. "Whut you want?"

Mrs Compson said nothing. Like so many cold, weak people, when faced at last by the incontrovertible disaster she exhumed from somewhere a sort of fortitude, strength. In her case it was an unshakable conviction regarding the yet unplumbed event. "Well," she said presently, "Did you find it?"

"Find whut? Whut you talkin about?*"

"The note. At least she would have enough con-

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*a pervading reek of camphor 「방안에 가득 스며든 장뇌 냄새」. Miss Quentin이 가출하고 난 후 Mrs. Compson은 기절하지 않도록 장뇌를 사용함.

*shades window shades. (빛을 가리기 위하여 유리 창문에 치는 휘장).

*Find whut? Whut you talkin about? Find what? What (are) you talking about?

sideration to leave a note. Even Quentin did that."

"Whut you talkin about?" Dilsey said, "Dont you know she all right? I bet she be walkin right in dis do' befo dark."*

"Fiddlesticks,"* Mrs Compson said, "It's in the blood. Like uncle, like niece. Or mother. I dont know which would be worse. I dont seem to care."

"Whut you keep on talkin that way fur?" Dilsey said. "Whut she want to do anything like that fur?"

"I dont know. What reason did Quentin have? Under God's heaven* what reason did he have? It cant be simply to flout and hurt me. Whoever God is, He would not permit that. I'm a lady. You might not believe that from my offspring, but I am."

"You des wait en see,"* Dilsey said. "She be here by night, right dar in her bed." Mrs Compson said nothing. The camphor-soaked cloth lay upon her brow. The black robe lay across the foot of the bed. Dilsey stood with her hand on the door knob.

"Well," Mrs Compson said. "What do you want? Are you going to fix some dinner for Jason and Benjamin, or not?"

"Jason aint come yit," Dilsey said. "I gwine fix somethin.* You sho you dont want nothin? Yo bottle still hot enough?"

"You might hand me my Bible."

"I give hit to you dis mawnin, befo I left."

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* **Even Quentin did that** Quentin Compson은 자살할 때 유서를 남겼다는 뜻.
* **dis do' befo dark** this door before dark.
* **Fiddlesticks** 바보같은 소리, 시시한 소리 (Nonsense).
* **Under God's heaven** 도대체, 대관절.
* **you des wait en see** You just wait and see (두고 보십시오).
* **I gwine fix somethin** I (am) going to fix something. (여기서 "fix"는 「식사 준비하다」의 뜻).

"You laid it on the edge of the bed. How long did you expect it to stay there?"

Dilsey crossed to the bed and groped among the shadows beneath the edge of it and found the Bible, face down.* She smoothed the bent pages and laid the book on the bed again. Mrs Compson didn't open her eyes. Her hair and the pillow were the same color, beneath the wimple of the medicated cloth she looked like an old nun praying. "Dont put it there again," she said, without opening her eyes. "That's where you put it before. Do you want me to have to get out of bed to pick it up?"

Dilsey reached the book across her and laid it on the broad side of the bed. "You cant see to read, noways," she said. "You want me to raise de shade a little?"

"No. Let them alone. Go on and fix Jason something to eat."

Dilsey went out. She closed the door and returned to the kitchen. The stove was almost cold. While she stood there the clock above the cupboard struck ten times. "One oclock," she said aloud, "Jason aint comin home. Ise seed de first en de last,*" she said, looking at the cold stove, "I seed de first en de last." She set out some cold food on a table. As she moved back and forth she sang a hymn. She sang the first two lines over and over to the complete tune. She arranged the meal and went to the door and called Luster, and after a time Luster and Ben entered.

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* **the Bible, face down** 「성경이 엎어진채로」. Mrs. Compson은 위급할 때 성경을 찾았을 뿐, 읽지도 않고 있음.

* **Ise seed de first en de last** I've seen the first and the last.

Ben was still moaning a little, as to himself.

"He aint never quit," Luster said.

"Y'all come on en eat," Dilsey said. "Jason aint coming to dinner." They sat down at the table. Ben could manage solid food pretty well for himself, though even now, with cold food before him, Dilsey tied a cloth about his neck. He and Luster ate. Dilsey moved about the kitchen, singing the two lines of the hymn which she remembered. "Y'all kin g'awn en eat*," she said, "Jason aint comin home."

He was twenty miles away at that time. When he left the house he drove rapidly to town, overreaching the slow sabbath groups and the peremptory bells along the broken air. He crossed the empty square and turned into a narrow street that was abruptly quieter even yet, and stopped before a frame house* and went up the flower-bordered walk to the porch.

Beyond the screen door people were talking. As he lifted his hand to knock he heard steps, so he withheld his hand until a big man in black broadcloth trousers and a stiff-bosomed white shirt without collar opened the door. He had vigorous untidy iron-grey hair and his grey eyes were round and shiny like a little boy's. He took Jason's hand and drew him into the house, still shaking it.

"Come right in," he said, "Come right in."

"You ready to go now?" Jason said.

"Walk right in," the other said, propelling him by the elbow into a room where a man and a woman sat. "You know Myrtle's husband, dont you? Jason

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*Y'all kin g'awn en eat You all go on and eat.

*a frame house 목조 건물.

Compson, Vernon."

"Yes," Jason said. He did not even look at the man, and as the sheriff* drew a chair across the room the man said,

"We'll go out so you can talk. Come on, Myrtle."

"No, no," the sheriff said, "You folks keep your seat. I reckon it aint that serious, Jason? Have a seat."

"I'll tell you as we go along," Jason said. "Get your hat and coat."

"We'll go out," the man said, rising.

"Keep your seat," the sheriff said. "Me and Jason will go out on the porch."

"You get your hat and coat," Jason said. "They've already got a twelve hour start*." The sheriff led the way back to the porch. A man and a woman passing spoke to him. He responded with a hearty florid gesture. Bells were still ringing, from the direction of the section known as Nigger Hollow*. "Get your hat, Sheriff," Jason said. The sheriff drew up two chairs.

"Have a seat and tell me what the trouble is."

"I told you over the phone," Jason said, standing. "I did that to save time. Am I going to have to go to law* to compel you to do your sworn duty*?"

"You sit down and tell me about it," the sheriff

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* **sheriff** 보안관, 경찰서장. 군민의 선거로 임명되며 보통 사법권과 경찰권을 장악하고 있는 군의 최고 관리.

* **They've already got a twelve hour start** 「그들은 벌써 12시간이나 먼저 출발했읍니다」.

* **Nigger Hollow** Oxford/Jefferson 동쪽에 위치해 있는 흑인들이 모여 사는 지역. 읍의 서쪽에는 "Freedman Town"이라는 또 하나의 흑인 지역이 있음.

* **go to law** 법률에 호소하다.

* **sworn duty** (군민의 권익을 보호하기로) 선서하고 맡은 의무.

said. "I'll take care of you all right."

"Care, hell," Jason said. "Is this what you call taking care of me?"

"You're the one that's holding us up," the sheriff said. "You sit down and tell me about it."

Jason told him, his sense of injury and impotence feeding upon its own sound, so that after a time he forgot his haste in the violent cumulation of his self justification and his outrage. The sheriff watched him steadily with his cold shiny eyes.

"But you dont know they done it," he said. "You just think so."

"Dont know?" Jason said. "When I spent two damn days chasing her through alleys, trying to keep her away from him, after I told her what I'd do to her if I ever caught her with him, and you say I dont know that that little b—*"

"Now, then," the sheriff said, "That'll do. That's enough of that." He looked out across the street, his hands in his pockets.

"And when I come to you, a commissioned officer of the law*," Jason said.

"That show's in Mottson* this week," the sheriff said.

"Yes," Jason said, "And if I could find a law officer that gave a solitary damn about* protecting

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* **that little b—** Jason은 "that little bitch"라고 하려다 중단함. Miss Quentin을 가르킴.

* **a commissioned officer of the law** 임명된 경찰관.

* **Mottson** Oxford/Jefferson 남서쪽으로 20마일 정도 떨어진 Water Valley를 모델로 한 상상의 읍 *Light in August, The Unvanquished, The Hamlet* 에서는 "Mottstown"으로 불리움.

* **give a solitary damn about** ~에 대하여 조금도 개의하지 않다. ("a solitary damn"은 "a damn"의 강조형).

the people that elected him to office, I'd be there too by now." He repeated his story, harshly recapitulant, seeming to get an actual pleasure out of his outrage and impotence. The sheriff did not appear to be listening at all.

"Jason," he said, "What were you doing with three thousand dollars hid* in the house?"

"What?" Jason said. "That's my business where I keep my money. Your business is to help me get it back."

"Did your mother know you had that much on the place?"

"Look here," Jason said, "My house has been robbed. I know who did it and I know where they are. I come to you as the commissioned officer of the law, and I ask you once more, are you going to make any effort to recover my property, or not?"

"What do you aim to do with that girl, if you catch them?"

"Nothing," Jason said, "Not anything. I wouldn't lay my hand on her. The bitch that cost me a job, the one chance I ever had to get ahead, that killed my father and is shortening my mother's life every day and made my name a laughing stock* in the town. I wont do anything to her," he said. "Not anything."

"You drove that girl into running off, Jason," the sheriff said.

"How I conduct my family is no business of

*three thousand dollars hid "Appendix: The Compsons"에서 Faulkner는 Jason이 도난당한 금액은 거의 7천 달러에 가까운 액수라고 밝히고 있음.

*a laughing stock 웃음거리, 조소거리.

yours," Jason said. "Are you going to help me or not?"

"You drove her away from home," the sheriff said. "And I have some suspicions about who that money belongs to that I dont reckon I'll ever know for certain."

Jason stood, slowly wringing the brim of his hat in his hands. He said quietly: "You're not going to make any effort to catch them for me?"

"That's not any of my business, Jason. If you had any actual proof, I'd have to act. But without that I dont figger* it's any of my business."

"That's your answer, is it?" Jason said. "Think well, now."

"That's it, Jason."

"All right," Jason said. He put his hat on. "You'll regret this. I wont be helpless. This is not Russia, where just because he wears a little metal badge,* a man is immune to law." He went down the steps and got in his car and started the engine. The sheriff watched him drive away, turn, and rush past the house toward town.

The bells were ringing again, high in the scudding sunlight in bright disorderly tatters of sound. He stopped at a filling station* and had his tires examined and the tank filled.

"Gwine on a trip, is you?" the negro asked him. He didn't answer. "Look like hit gwine fair off,*

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* **figger** figure (판단하다, 생각하다).
* **a little metal badge** (경찰관의 신분을 가르키는) 금속제의 조그만 기장.
* **a filling station** 가솔린을 넣는 급유소, 주유소 (service station).
* **Look like hit gwine fair off** (It) looks like it (is) going to be fair off (날씨가 곧 개일 것 같다).

after all," the negro said.

"Fair off, hell," Jason said, "It'll be raining like hell by twelve oclock." He looked at the sky, thinking about rain, about the slick clay roads, himself stalled somewhere miles from town. He thought about it with a sort of triumph, of the fact that he was going to miss dinner, that by starting now and so serving his compulsion of haste, he would be at the greatest possible distance from both towns when noon came. It seemed to him that, in this, circumstance was giving him a break, so he said to the negro:

"What the hell are you doing? Has somebody paid you to keep this car standing here as long as you can?"

"Dis here ti'* aint got no air a-tall* in hit," the negro said.

"Then get the hell away from there and let me have that tube," Jason said.

"Hit up now," the negro said, rising. "You kin ride now."

Jason got in and started the engine and drove off. He went into second gear, the engine spluttering and gasping, and he raced the engine, jamming the throttle down and snapping the choker* in and out savagely. "It's goin to rain," he said, "Get me half way there, and rain like hell." And he drove on out of the bells and out of town, thinking of himself

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* **Dis here ti'** This here tire. (이 표현은 표준어가 아님).
* **a-tall** at all.
* **chocker** 자동차의 hand-choke. 엔진에 가솔린이 잘 흐르도록 해주는 공기 흡입 조절 장치.

slogging through the mud, hunting a team.* "And every damn one of them will be at church." He thought of how he'd find a church at last and take a team and of the owner coming out, shouting at him and of himself striking the man down. "I'm Jason Compson. See if you can stop me. See if you can elect a man to office that can stop me," he said, thinking of himself entering the courthouse with a file of soldiers and dragging the sheriff out. "Thinks he can sit with his hands folded and see me lose my job. I'll show him about jobs." Of his niece he did not think at all, nor of the arbitrary valuation of the money. Neither of them had had entity or individuality for him for ten years; together they merely symbolized the job in the bank of which he had been deprived before he ever got it.

The air brightened, the running shadow patches were not the obverse, and it seemed to him that the fact that the day was clearing was another cunning stroke on the part of the foe, the fresh battle toward which he was carrying ancient wounds. From time to time he passed churches, unpainted frame buildings with sheet iron steeples,* surrounded by tethered teams and shabby motorcars, and it seemed to him that each of them was a picket-post where the rear guards of Circumstance* peeped fleetingly back at him. "And damn You, too," he said, "See if You can stop me," thinking of himself, his file of soldiers

* **thinking of himself··· hunting a team** 비가 많이 내려 길이 질퍽거리게 되면 자동차가 진흙에 빠지게 되고 차를 진흙에서 끌어내기 위해서는 말이나 노새 한 필을 찾아 나서야 된다는 뜻.

* **sheet iron steeples** 함석으로 만든 뾰족탑.

* **rear guards of Circumstance** Jason은 여기서 운명이 자기 편을 들고 있지 않다고 느끼고 있음.

with the manacled sheriff in the rear, dragging Omnipotence down from His throne* if necessary; of the embattled legions of both hell and heaven through which he tore his way and put his hands at last on his fleeing niece.

The wind was out of the southeast. It blew steadily upon his cheek. It seemed that he could feel the prolonged blow of it sinking through his skull, and suddenly with an old premonition he clapped the brakes on* and stopped and sat perfectly still. Then he lifted his hand to his neck and began to curse, and sat there, cursing in a harsh whisper. When it was necessary for him to drive for any length of time he fortified himself with a handkerchief soaked in camphor, which he would tie about his throat when clear of town* thus inhaling the fumes, and he got out and lifted the seat cushion on the chance that there might be a forgotten one there. He looked beneath both seats and stood again for a while, cursing, seeing himself mocked by his own triumphing. He closed his eyes, leaning on the door. He could return and get the forgotten camphor, or he could go on. In either case, his head would be splitting, but at home he could be sure of finding camphor on Sunday, while if he went on he could not be sure. But if he went back, he would be an hour and a half later in reaching Mottson. "Maybe I can drive slow," he said. "Maybe I can drive slow, thinking of some-

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* **dragging Omnipotence down from His throne** 「전능한 신을 그의 옥좌로부터 끌어 내리며」.
* **clap the brakes on** 급히 브레이크를 걸다.
* **when clear of town** 「읍내를 벗어 났을 때」.

thing else — "

He got in and started. "I'll think of something else," he said, so he thought about Lorraine. He imagined himself in bed with her, only he was just lying beside her, pleading with her to help him, then he thought of the money again, and that he had been outwitted by a woman, a girl. If he could just believe it was the man who had robbed him. But to have been robbed of that which was to have compensated him for the lost job, which he had acquired through so much effort and risk, by the very symbol of the lost job itself, and worst of all, by a bitch of a girl.* He drove on, shielding his face from the steady wind with the corner of his coat.

He could see the opposed forces of his destiny and his will drawing swiftly together now, toward a junction that would be irrevocable; he became cunning. I cant make a blunder,* he told himself. There would be just one right thing, without alternatives: he must do that. He believed that both of them would know him on sight, while he'd have to trust to seeing her first, unless the man still wore the red tie. And the fact that he must depend on that red tie seemed to be the sum of the impending disaster; he could almost smell it, feel it above the throbbing of his head.

He crested the final hill. Smoke lay in the valley, and roofs, a spire or two above trees. He drove down the hill and into the town, slowing, telling himself again of the need for caution, to find where the tent

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* **a bitch of a girl** 「암캐년 같으니」. Miss Quentin을 가르킴.
* **make a blunder** 큰 실수를 저지르다, 크게 실수하다.

was located first. He could not see very well now, and he knew that it was the disaster which kept telling him to go directly and get something for his head. At a filling station they told him that the tent was not up yet, but that the show cars were on a siding* at the station. He drove there.

Two gaudily painted pullman cars* stood on the track. He reconnoitred them before he got out. He was trying to breathe shallowly, so that the blood would not beat so in his skull. He got out and went along the station wall, watching the cars. A few garments hung out of the windows, limp and crinkled, as though they had been recently laundered. On the earth beside the steps of one sat three canvas chairs.* But he saw no sign of life at all until a man in a dirty apron came to the door and emptied a pan of dishwater with a broad gesture, the sunlight glinting on the metal belly of the pan, then entered the car again.

Now I'll have to take him by surprise, before he can warn them, he thought. It never occurred to him that they might not be there, in the car. That they should not be there, that the whole result should not hinge on whether he saw them first or they saw him first, would be opposed to all nature and contrary to the whole rhythm of events. And more than that: he must see them first, get the money back, then what they did would be of no importance to him, while otherwise the whole world would know that

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* **siding** 철도의 측선(側線), 대피선.
* **pullman cars** 풀먼식 차량. 침대차 또는 간막이가 없는 1등차.
* **canvas chairs** 즈크나 돛베로 만든 간이 의자.

he, Jason Compson, had been robbed by Quentin, his niece, a bitch.

He reconnoitred again. Then he went to the car and mounted the steps, swiftly and quietly, and paused at the door. The galley was dark, rank with stale food. The man was a white blur, singing in a cracked, shaky tenor. An old man, he thought, and not as big as I am. He entered the car as the man looked up.

"Hey?" the man said, stopping his song.

"Where are they?" Jason said. "Quick, now. In the sleeping car?"

"Where's who?*" the man said.

"Dont lie to me," Jason said. He blundered on in the cluttered obscurity.

"What's that?" the other said, "Who you calling a liar?" And when Jason grasped his shoulder he exclaimed, "Look out, fellow!"

"Dont lie," Jason said, "Where are they?"

"Why, you bastard,*" the man said. His arm was frail and thin in Jason's grasp. He tried to wrench free, then he turned and fell to scrabbling on the littered table behind him.

"Come on," Jason said, "Where are they?"

"I'll tell you where they are," the man shrieked, "Lemme* find my butcher knife."

"Here," Jason said, trying to hold the other "I'm just asking you a question."

"You bastard," the other shrieked, scrabbling at

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* **Where's who?** 「누가 어디에 있느냐는 말입니까?」.
* **you bastard** 「이자식」, 「이놈」. 주로 남자에게 쓰는 욕설.
* **Lemme** Let me.

the table. Jason tried to grasp him in both arms, trying to prison the puny fury of him. The man's body felt so old, so frail, yet so fatally single-purposed that for the first time Jason saw clear and unshadowed* the disaster toward which he rushed.

"Quit it!" he said, "Here! Here! I'll get out. Give me time, and I'll get out."

"Call me a liar," the other wailed, "Lemme go. Lemme go just one minute. I'll show you."

Jason glared wildly about, holding the other. Outside it was now bright and sunny, swift and bright and empty, and he thought of the people soon to be going quietly home to Sunday dinner,* decorously festive, and of himself trying to hold the fatal, furious little old man whom he dared not release long enough to turn his back and run.

"Will you quit long enough for me to get out?" he said, "Will you?" But the other still struggled, and Jason freed one hand and struck him on the head. A clumsy, hurried blow, and not hard, but the other slumped immediately and slid clattering among pans and buckets to the floor. Jason stood above him, panting, listening. Then he turned and ran from the car. At the door he restrained himself and descended more slowly and stood there again. His breath made a hah hah hah sound and he stood there trying to repress it, darting his gaze this way and that, when at a scuffling sound behind him he turned

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* **clear and unshadowed** 「분명하고 명확한」.

* **Sunday dinner** 일요일 날에 드는 오찬. 여기서는 "Easter dinner"를 가르킴.

in time to see the little old man leaping awkwardly and furiously from the vestibule, a rusty hatchet high in his hand.

He grasped at the hatchet, feeling no shock but knowing that he was falling, thinking So this is how it'll end, and he believed that he was about to die and when something crashed against the back of his head he thought How did he hit me there? Only maybe he hit me a long time ago, he thought, And I just now felt it, and he thought Hurry. Hurry. Get it over with,* and then a furious desire not to die seized him and he struggled, hearing the old man wailing and cursing in his cracked voice.

He still struggled when they hauled him to his feet, but they held him and he ceased.

"Am I bleeding much?" he said, "The back of my head. Am I bleeding?" He was still saying that while he felt himself being propelled rapidly away, heard the old man's thin furious voice dying away behind him. "Look at my head," he said, "Wait, I—"

"Wait, hell," the man who held him said, "That damn little wasp* 'll kill you. Keep going. You aint hurt."

"He hit me," Jason said. "Am I bleeding?"

"Keep going," the other said. He led Jason on around the corner of the station, to the empty platform where an express truck stood, where grass grew rigidly in a plot bordered with rigid flowers

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* **Get it over with** 「끝장을 내라」.
* **That damn little wasp** 「저 빌어먹을 영감」. "wasp"는 「성을 잘 내거나 까다로운 사람」을 가르킴.

and a sign in electric lights: Keep your on Mottson, the gap filled by a human eye with an electric pupil. The man released him.

"Now," he said, "You get on out of here and stay out. What were you trying to do? Commit suicide?"

"I was looking for two people," Jason said. "I just asked him where they were."

"Who you looking for?"

"It's a girl," Jason said. "And a man. He had on a red tie in Jefferson yesterday. With this show. They robbed me."

"Oh," the man said. "You're the one, are you. Well, they aint here."

"I reckon so," Jason said. He leaned against the wall and put his hand to the back of his head and looked at his palm. "I thought I was bleeding," he said. "I thought he hit me with that hatchet."

"You hit your head on the rail," the man said. "You better go on. They aint here."

"Yes. He said they were not here. I thought he was lying."

"Do you think I'm lying?" the man said.

"No," Jason said. "I know they're not here."

"I told him to get the hell out of there, both of them," the man said. "I wont have nothing like that in my show. I run a respectable show, with a respectable troupe."

"Yes," Jason said. "You dont know where they went?"

"No. And I dont want to know. No member of

my show can pull a stunt* like that.* You her — brother?"

"No," Jason said. "It dont matter. I just wanted to see them. You sure he didn't hit me? No blood, I mean."

"There would have been blood if I hadn't got there when I did. You stay away from here, now. That little bastard'll kill you. That your car yonder?"

"Yes."

"Well, you get in it and go back to Jefferson.* If you find them, it wont be in my show. I run a respectable show. You say they robbed you?"

"No," Jason said, "It dont make any difference." He went to the car and got in. What is it I must do? he thought. Then he remembered. He started the engine and drove slowly up the street until he found a drugstore. The door was locked. He stood for a while with his hand on the knob and his head bent a little. Then he turned away and when a man came along after a while he asked if there was a drugstore open anywhere, but there was not. Then he asked when the northbound train* ran, and the man told him at two thirty. He crossed the pavement and got in the car again and sat there. After a while two negro lads passed. He called to them.

"Can either of you boys drive a car?"

"Yes, suh."

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* **No member of my show can pull a stunt like that** 「내 쇼 단원 어느 누구도 (돈을 훔쳐 달아난 녀석처럼) 그렇게 묘기를 보이지는 못하지요」.
* **go back to Jefferson** 지금 Jason은 Jefferson으로부터 약 20마일 정도의 거리에 와 있음.
* **northbound train** 북행 열차. 여기서는 Jefferson으로 가는 기차를 가르킴.

"What'll you charge to drive me to Jefferson right away?"

They looked at one another, murmuring.

"I'll pay a dollar," Jason said.

They murmured again. "Couldn't go fer dat," one said.

"What will you go for?"

"Kin you go?" one said.

"I cant git off,*" the other said. "Whyn't you drive him up dar? You aint got nothin to do."

"Yes I is.*"

"Whut you got to do?"

They murmured again, laughing.

"I'll give you two dollars," Jason said. "Either of you."

"I cant git away neither," the first said.

"All right," Jason said. "Go on."

He sat there for sometime. He heard a clock strike the half hour, then people began to pass, in Sunday and Easter clothes. Some looked at him as they passed, at the man sitting quietly behind the wheel of a small car, with his invisible life ravelled out about him like a wornout sock. After a while a negro in overalls came up.

"Is you de one wants to go to Jefferson*?" he said.

"Yes," Jason said. "What'll you charge me?"

"Fo* dollars."

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* **git off** get off (출발하다, 떠나다).
* **Yes I is** Yes, I have (something to do).
* **Is you de one wants to go to Jefferson** ? Are you the one (who) wants to go to Jefferson ?
* **Fo** Four.

"Give you two."

"Cant go fer no less'n fo*." The man in the car sat quietly. He wasn't even looking at him. The negro said, "You want me er not?"

"All right," Jason said, "Get in."

He moved over and the negro took the wheel. Jason closed his eyes. I can get something for it at Jefferson, he told himself, easing himself to the jolting, I can get something there. They drove on, along the streets where people were turning peacefully into houses and Sunday dinners, and on out of town. He thought that. He wasn't thinking of home, where Ben and Luster were eating cold dinner* at the kitchen table. Something — the absence of disaster, threat, in any constant evil — permitted him to forget Jefferson as any place which he had ever seen before, where his life must resume itself.

When Ben and Luster were done Dilsey sent them outdoors. "And see kin you keep let him alone twell fo oclock* T.P. be here den."

"Yessum," Luster said. They went out. Dilsey ate her dinner and cleared up the kitchen. Then she went to the foot of the stairs and listened, but there was no sound. She returned through the kitchen and out the outer door and stopped on the steps. Ben and Luster were not in sight, but while she stood there she heard another sluggish twang from the direction

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*Cant go fer no less'n fo (I) can't go for no less than four (dollars).
*cold dinner (새로 요리한 것이 아닌) 먹다 남은 찬 음식.
*see kin you keep let him alone twell fo oclock see if you can keep letting him alone till four o'clock.

of the cellar door and she went to the door and looked down upon a repetition of the morning's scene.

"He done it jes dat way,*" Luster said. He contemplated the motionless saw with a kind of hopeful dejection. "I aint got de right thing to hit it wid yit," he said.

"En you aint gwine find hit* down here, neither," Dilsey said. "You take him on out in de sun. You bofe* get pneumonia down here on dis wet flo.*"

She waited and watched them cross the yard toward a clump of cedar trees near the fence. Then she went on to her cabin.

"Now, dont you git started," Luster said, "I had enough trouble wid you today." There was a hammock made of barrel staves* slatted into woven wires. Luster lay down in the swing, but Ben went on vaguely and purposelessly. He began to whimper again. "Hush, now," Luster said, "I fixin to whup* you." He lay back in the swing. Ben had stopped moving, but Luster could hear him whimpering. "Is you gwine hush, er aint you?" Luster said. He got up and followed and came upon Ben squatting before a small mound of earth. At either end of it an empty bottle of blue glass that once contained poison was fixed in the ground. In one was a withered stalk of

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*jes dat way just that way.
*En you aint gwine find hit And you ain't going to find it.
*bofe both.
*dis wet flo this wet floor.
*a hammock made of barrel staves 밀가루 통의 널판지를 이용하여 만든 달아매는 침대. "a barrel stave hammock"이라고도 함.
*I fixin to whup I (am) going to whip.

jimson weed.* Ben squatted before it, moaning, a slow, inarticulate sound. Still moaning he sought vaguely about and found a twig and put it in the other bottle. "Whyn't you hush?" Luster said, "You want me to give you somethin' to sho nough* moan about? Sposin I does dis.*" He knelt and swept the bottle suddenly up and behind him. Ben ceased moaning. He squatted, looking at the small depression where the bottle had sat, then as he drew his lungs full Luster brought the bottle back into view. "Hush!" he hissed, "Dont you dast to beller*! Dont you. Dar hit is.* See? Here. You fixin to start ef you stays here. Come on, leş go see ef dey started* knockin ball yit." He took Ben's arm and drew him up and they went to the fence and stood side by side there, peering between the matted honeysuckle not yet in bloom.

"Dar," Luster said, "Dar come some. See um*?"

They watched the foursome* play onto the green and out, and move to the tee and drive. Ben watched, whimpering, slobbering. When the foursome went on he followed along the fence, bobbing and moaning. One said.

"Here, caddie. Bring the bag."

"Hush, Benjy," Luster said, but Ben went on at

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* **jimson weed** Jamestown weed (흰 독말풀).
* **sho nough** sure enough (정말로, 사실로).
* **Sposin I does dis** Supposing I do this (만약 내가 이렇게 한다면).
* **dast to beller** dare to bellow.
* **Dar hit is** There it is (자, 저기 있다).
* **les go see ef dey started** let's go (and) see if they started.
* **um** them. (골프치는 사람들을 가르킴).
* **foursome** 네 사람이 두 편으로 나뉘어 각편이 한 개씩의 공을 가지고 교대로 치는 골프 경기. "single"과 비교하라.

his shambling trot,* clinging to the fence, wailing in his hoarse, hopeless voice. The man played and went on, Ben keeping pace with him until the fence turned at right angles, and he clung to the fence, watching the people move on and away.

"Will you hush now?" Luster said, "Will you hush now?" He shook Ben's arm. Ben clung to the fence, wailing steadily and hoarsely. "Aint you gwine stop?" Luster said, "Or is you?" Ben gazed through the fence. "All right, den," Luster said, "You want somethin to beller about?" He looked over his shoulder, toward the house. Then he whispered: "Caddy! Beller now. Caddy! Caddy! Caddy!"*

A moment later, in the slow intervals of Ben's voice, Luster heard Dilsey calling. He took Ben by the arm and they crossed the yard toward her.

"I tole you he warn't gwine stay quiet,*" Luster said.

"You vilyun!*" Dilsey said, "Whut you done to him?"

"I aint done nothin. I tole you when dem folks start playin, he git started up."

"You come on here," Dilsey said. "Hush, Benjy. Hush, now." But he wouldn't hush. They crossed the yard quickly and went to the cabin and entered. "Run git dat shoe," Dilsey said. "Dont you sturb*

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* **at his shambling trot** 「휘청휘청 거리며 빠르게 걷는 걸음걸이로」.

* **Caddy! Beller now. Caddy! Caddy! Caddy!** Benjy는 골프치는 사람들이 부르는 「캐디」라는 소리를 듣고 누이 Caddy를 생각하며 울부짖고 있는데, Luster는 일부러 Benjy에게 Caddy 이름을 부르며 울리고 있음.

* **I tole you he warn't gwine stay guiet** I told you he wasn't going (to) stay quiet.

* **You vilyun!** You villain! (이 악한 같은 놈!). "You devil"과 비슷한 정도의 욕설. Dilsey는 Caddy에게도 "You Satan"이라는 욕을 한 적이 있음.

Miss Cahline,* now. Ef she say anything, tell her I got him. Go on, now; you kin sho do dat right,* I reckon." Luster went out. Dilsey led Ben to the bed and drew him down beside her and she held him, rocking back and forth, wiping his drooling mouth upon the hem of her skirt. "Hush, now," she said, stroking his head, "Hush. Dilsey got you." But he bellowed slowly, abjectly, without tears; the grave hopeless sound of all voiceless misery under the sun. Luster returned, carrying a white satin slipper. It was yellow now, and cracked and soiled, and when they placed it into Ben's hand he hushed for a while. But he still whimpered, and soon he lifted his voice again.

"You reckon you kin find T. P.?" Dilsey said.

"He say yistiddy* he gwine out to St John's* today. Say he be back at fo.*"

Dilsey rocked back and forth, stroking Ben's head.

"Dis long time, O Jesus," she said, "Dis long time."

"I kin drive dat surrey, mammy," Luster said.

"You kill bofe y'all,*" Dilsey said, "You do hit fer devilment.* I knows you got plenty sense to. But I cant trust you. Hush, now," she said. "Hush. Hush."

"Nome I wont," Luster said. "I drives wid

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* **Miss Cahline** Miss Caroline. 이 용법에 관해서는 64페이지를 참고하라.
* **you kin sho do dat right** you can sure do that right.
* **yistiddy** yesterday.
* **St John's** Oxford/Jefferson 북쪽 Hurricane Creek에 위치해 있는 교회.
* **he be back at fo** he (will) be back at four.
* **bofe y'all** both (of) you all (너희들 둘 다).
* **do hit fer devilment** do it for devilment (심술궂게 그렇게 하다).

T. P." Dilsey rocked back and forth, holding Ben. "Miss Cahline say ef you cant quiet him, she gwine git up en come down en do hit*."

"Hush, honey," Dilsey said, stroking Ben's head. "Luster, honey," she said, "Will you think about yo ole mammy* en drive dat surrey* right?"

"Yessum," Luster said. "I drive hit jes like T. P.*"

Dilsey stroked Ben's head, rocking back and forth. "I does de bes I kin*," she said, "Lawd knows dat. Go git it, den," she said, rising. Luster scuttled out. Ben held the slipper, crying. "Hush, now. Luster gone to git de surrey en take you to de graveyard. We aint gwine risk gittin yo cap," she said. She went to a closet contrived of a calico curtain hung across a corner of the room and got the felt hat she had worn. "We's down to worse'n dis*, ef folks jes knowed*," she said. "You's de Lawd's chile*, anyway. En I be His'n too*, fo long, praise Jesus. Here." She put the hat on his head and buttoned his coat. He wailed steadily. She took the slipper from him and put it away and they went out. Luster came up, with an ancient white horse in a battered and lopsided surrey.

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* **she gwine git up en come down en do hit** she (is) going to get up and do it.
* **yo ole mammy** your old mammy. (Dilsey를 가르킴).
* **surrey** 바퀴가 4개 달린 2인승 마차.
* **drive hit jes like T. P.** drive it just like T. P.
* **I does de bes I kin** I do the best I can.
* **worse'n dis** worse than this.
* **ef folks jes knowed** if folks just knew.
* **You's de Lawd's chile** You're the Lord's child.
* **En I be His'n too** And I am His, too.

"You gwine be careful, Luster?" she said.

"Yessum," Luster said. She helped Ben into the back seat. He had ceased crying, but now he began to whimper again.

"Hit's his flower," Luster said. "Wait, I'll git him one."

"You set right dar*," Dilsey said. She went and took the cheekstrap*. "Now, hurry en git him one." Luster ran around the house, toward the garden. He came back with a single narcissus.

"Dat un broke," Dilsey said, "Whyn't you git him a good un?"

"Hit de onliest one* I could find," Luster said. "Y'all took all of um Friday to dec'rate* de church. Wait, I'll fix hit." So while Dilsey held the horse Luster put a splint on the flower stalk with a twig and two bits of string and gave it to Ben. Then he mounted and took the reins. Dilsey still held the bridle.

"You knows de way now?" she said, "Up de street, round de square, to de graveyard, den straight back home."

"Yessum," Luster said, "Hum up*, Queenie."

"You gwine be careful, now?"

"Yessum." Dilsey released the bridle.

"Hum up, Queenie," Luster said.

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* **set right dar** sit right there.
* **cheekstrap** 말의 뺨에서부터 재갈까지 연결되는 가죽띠. Dilsey는 잠시 말을 붙잡기 위하여 이것을 잡음.
* **Hit de onliest one** It (is) the onliest one. ("onliest"는 "only"의 최상급으로 강조형으로 쓰임).
* **dec'rate** decorate.
* **Hum up** Come up; Get up. (말을 출발시키거나 빨리 달리도록 할 때 사용하는 명령).

"Here," Dilsey said, "You han me dat whup*."

"Aw, mammy," Luster said.

"Give hit here," Dilsey said, approaching the wheel. Luster gave it to her reluctantly.

"I wont never git Queenie started now."

"Never you mind about dat," Dilsey said. "Queenie know mo bout whar she gwine dan you does* All you got to do is set dar en hold dem reins* You knows de way, now?"

"Yessum. Same way T. P. goes ev'y Sunday."

"Den you do de same thing dis Sunday."

"Cose I is* Aint I drove fer T. P. mo'n a hund'ed times*?"

"Den do hit again," Dilsey said. "G'awn* now. En ef you hurts Benjy, nigger boy, I dont know whut I do. You bound fer de chain gang*, but I'll send you dar* fo* even chain gang ready fer you."

"Yessum," Luster said. "Hum up, Queenie."

He flapped the lines* on Queenie's broad back and the surrey lurched into motion.

"You, Luster!" Dilsey said.

"Hum up, dar!" Luster said. He flapped the lines again. With subterranean rumblings Queenie

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* **han me dat whup** hand me that whip.
* **know mo bout whar she gwine dan you does** know more about where she (is) going than you do.
* **set dar en hold dem reins** sit there and hold the reins. there
* **Cose I is** Of course, I am.
* **mo'n a hund'ed times** more than a hundred times.
* **G'awn** Go on.
* **fer de chain gang** for the chain gang. ("chaing gang"은 쇠사슬에 묶인 죄수).
* **dar** there.
* **fo** before.
* **lines** : reins. (가죽이나 밧줄로 만든 고삐).

jogged slowly down the drive and turned into the street, where Luster exhorted her into a gait resembling a prolonged and suspended fall in a forward direction.

Ben quit whimpering. He sat in the middle of the seat, holding the repaired flower upright in his fist, his eyes serene and ineffable. Directly before him Luster's bullet head turned backward continually until the house passed from view, then he pulled to the side of the street and while Ben watched him he descended and broke a switch from a hedge. Queenie lowered her head and fell to cropping the grass until Luster mounted and hauled her head up and harried her into motion again, then he squared his elbows and with the switch and the reins held high he assumed a swaggering attitude out of all proportion to the sedate clopping of Queenie's hooves and the organlike basso of her internal accompaniment. Motors passed them, and pedestrians; once a group of half grown negroes:

"Dar Luster. Whar you gwine*, Luster? To de boneyard*?"

"Hi," Luster said, "Aint de same boneyard y'all headed fer. Hum up, elefump*."

They approached the square, where the Confederate soldier* gazed with empty eyes beneath his

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* **Whar you gwine** Where (are) you going?

* **boneyard** "cemetery"나 "graveyard"를 익살스럽게 가르키는 표현. 그 다음 줄에서 Luster의 대답이 보여주듯이 백인과 흑인의 공동묘지는 서로 다른 곳에 위치해 있음.

* **elefump** elephant.

* **Confederate soldier** Oxford/Jefferson 법원 건물 앞에 위치해 있는 남북전쟁 당시 전몰한 남군을 추모하기 위한 대리석 상.

marble hand into wind and weather.* Luster took still another notch in himself* and gave the impervious Queenie a cut with the switch, casting his glance about the square. "Dar Mr Jason's car," he said then he spied another group of negroes. "Les show dem niggers how quality does,* Benjy," he said, "Whut you say?" He looked back. Ben sat, holding the flower in his fist, his gaze empty and untroubled. Luster hit Queenie again and swung her to the left at the monument.

For an instant Ben sat in an utter hiatus. Then he bellowed. Bellow on bellow, his voice mounted, with scarce interval for breath. There was more than astonishment in it, it was horror; shock; agony eyeless, tongueless; just sound, and Luster's eyes backrolling for a white instant. "Gret God,*" he said, "Hush! Hush! Gret God!" He whirled again and struck Queenie with the switch. It broke and he cast it away and with Ben's voice mounting toward its unbelievable crescendo Luster caught up the end of the reins and leaned forward as Jason came jumping across the square and onto the step.

With a backhanded blow he hurled Luster aside

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* **beneath his marble hand into the wind and weather** 여기에 묘사된 대리석상은 Oxford/Jefferson 광장 법원 건물 앞에 위치해 있는 남북전쟁때 전몰한 남군 병사 추모 대리석상이 아니라, University of Mississippi 구내에 있는 남군 장병 추모 대리석 기념상을 모델로 취해 오고 있음. 법원 건물 앞의 대리석상은 남군 병사가 차려총 자세로 서 있음.

* **Luster took still another notch in himself** 「러스터는 한술 더 떴다」.

* **Les show dem niggers how quality does** : Let's show those niggers how quality does. ("quality"는 「사회적 신분이 높은 백인」을 가르킴. 그 반대말은 "trash"임).

* **Gret God** Great God (어머나!, 이런!).

and caught the reins and sawed Queenie about* and doubled the reins back and slashed her across the hips. He cut her again and again, into a plunging gallop*, while Ben's hoarse agony roared about them, and swung her about to the right of the monument. Then he struck Luster over the head with his fist.

"Dont you know any better than to take him to the left?*" he said. He reached back and struck Ben, breaking the flower stalk again. "Shut up!" he said, "Shut up!" He jerked Queenie back and jumped down. "Get to hell on home with him*. If you ever cross that gate with him again, I'll kill you!"

"Yes, suh!" Luster said. He took the reins and hit Queenie with the end of them. "Git up! Git up, dar!* Benjy, fer God's sake!"

Ben's voice roared and roared. Queenie moved again, her feet began to clop-clop steadily again, and at once Ben hushed. Luster looked quickly back over his shoulder, then he drove on. The broken flower drooped over Ben's fist and his eyes were empty and blue and serene again as cornice and façade flowed smoothly once more from left to right; post and tree, window-and doorway, and signboard, each in its ordered place.

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* **sawed Queenie about** 「(러스터는) 고삐를 앞뒤로 잡아당겨서 퀴이니를 움직였다」.
* **He cut her··· a plunging gallop** 「그는 말이 뒷다리를 들며 빨리 달리도록 채찍으로 몇 번이고 때렸다」.
* **Dont you know··· to the left?** Luster가 대리석상 앞에서 마차를 왼쪽으로 돌렸을 때 Benjy가 울부짖는 것은 그에게 익숙한 패턴이나 질서가 깨졌기 때문임. 이 지역에 일방통행 규칙이 만들어진 것은 이 작품이 쓰여진 이후의 일이었음. 맨 마지막 문장의 "each in its ordered place"를 참고하라.
* **Get to hell on home with him** 「벤지를 데리고 썩 집으로 가지 못해!」.
* **Git up! Git up, dar!** Get up! Get up, there! 말을 출발시킬 때 사용하는 명령으로 「이랴, 끌끌!」 정도에 해당하는 표현.

APPENDIX

COMPSON: 1699–1945

IKKEMOTUBBE. A dispossessed American king. Called "l'Homme" (and sometimes "de l'homme") by his fosterbrother, a Chevalier of France, who had he not been born too late could have been among the brightest in that glittering galaxy of knightly blackguards who were Napoleon's marshals, who thus translated the Chickasaw title meaning "The Man"; which translation Ikkemotubbe, himself a man of wit and imagination as well as a shrewd judge of character, including his own, carried one step further and anglicised it to "Doom." Who granted out of his vast lost domain a solid square mile of virgin North Mississippi dirt as truly angled as the four corners of a cardtable top (forested then because these were the old days before 1833 when the stars fell and Jefferson Mississippi was one long rambling onestorey mudchinked log building housing the Chickasaw Agent and his tradingpost store) to the grandson of a Scottish refugee who had lost his own birthright by casting his lot with a king who himself had been dispossessed. This in partial return for the right to proceed in peace, by whatever means he and his people saw fit, afoot or ahorse provided they were Chickasaw horses, to the wild western land presently to be called Oklahoma: not knowing

then about the oil.

JACKSON. A Great White Father with a sword. (An old duellist, a brawling lean fierce mangy durable imperishable old lion who set the wellbeing of the nation above the White House and the health of his new political party above either and above them all set not his wife's honor but the principle that honor must be defended whether it was or not because defended it was whether or not.) Who patented sealed and countersigned the grant with his own hand in his gold tepee in Wassi Town, not knowing about the oil either: so that one day the homeless descendants of the dispossessed would ride supine with drink and splendidly comatose above the dusty allotted harborage of their bones in specially-built scarletpainted hearses and fire-engines.

These were Compsons:

QUENTIN MACLACHAN. Son of a Glasgow printer, orphaned and raised by his mother's people in the Perth highlands. Fled to Carolina from Culloden Moor with a claymore and the tartan he wore by day and slept under by night, and little else. At eighty, having fought once against an English king and lost, he would not make that mistake twice and so fled again one night in 1779, with his infant grandson and the tartan (the claymore had vanished, along with his son, the grandson's father, from one of Tarleton's regiments on a Georgia battlefield about a year ago) into Kentucky, where a neighbor named Boon or Boone had already established a

settlement.

CHARLES STUART. Attainted and proscribed by name and grade in his British regiment. Left for dead in a Georgia swamp by his own retreating army and then by the advancing American one, both of which were wrong. He still had the claymore even when on his home-made wooden leg he finally overtook his father and son four years later at Harrodsburg, Kentucky, just in time to bury the father and enter upon a long period of being a split personality while still trying to be the schoolteacher which he believed he wanted to be, until he gave up at last and became the gambler he actually was and which no Compson seemed to realize they all were provided the gambit was desperate and the odds long enough. Succeeded at last in risking not only his neck but the security of his family and the very integrity of the name he would leave behind him, by joining the confederation headed by an acquaintance named Wilkinson (a man of considerable talent and influence and intellect and power) in a plot to secede the whole Mississippi Valley from the United States and join it to Spain. Fled in his turn when the bubble burst (as anyone except a. Compson schoolteacher should have known it would), himself unique in being the only one of the plotters who had to flee the country: this not from the vengeance and retribution of the government which he had attempted to dismember, but from the furious revulsion of his late confederates now frantic for their own safety. He was not expelled from the United

States, he talked himself countryless, his expulsion due not to the treason but to his having been so vocal and vociferant in the conduct of it, burning each bridge vocally behind him before he had even reached the place to build the next one: so that it was no provost marshal nor even a civic agency but his late coplotters themselves who put afoot the movement to evict him from Kentucky and the United States and, if they had caught him, probably from the world too. Fled by night, running true to family tradition, with his son and the old claymore and the tartan.

JASON LYCURGUS. Who, driven perhaps by the compulsion of the flamboyant name given him by the sardonic embittered woodenlegged indomitable father who perhaps still believed with his heart that what he wanted to be was a classicist schoolteacher, rode up the Natchez Trace one day in 1811 with a pair of fine pistols and one meagre saddlebag on a small lightwaisted but stronghocked mare which could do the first two furlongs in definitely under the halfminute and the next two in not appreciably more, though that was all. But it was enough: who reached the Chickasaw Agency at Okatoba (which in 1860 was still called Old Jefferson) and went no further. Who within six months was the Agent's clerk and within twelve his partner, officially still the clerk though actually halfowner of what was now a considerable store stocked with the mare's winnings in races against the horses of Ikkemotubbe's young men which he, Compson, was

always careful to limit to a quarter or at most three furlongs; and in the next year it was Ikkemotubbe who owned the little mare and Compson owned the solid square mile of land which someday would be almost in the center of the town of Jefferson, forested then and still forested twenty years later though rather a park than a forest by that time, with its slavequarters and stables and kitchengardens and the formal lawns and promenades and pavilions laid out by the same architect who built the columned porticoed house furnished by steamboat from France and New Orleans, and still the square intact mile in 1840 (with not only the little white village called Jefferson beginning to enclose it but an entire white county about to surround it because in a few years now Ikkemotubbe's descendants and people would be gone, those remaining living not as warriors and hunters but as white men—as shiftless farmers or, here and there, the masters of what they too called plantations and the owners of shiftless slaves, a little dirtier than the white man, a little lazier, a little crueller—until at last even the wild blood itself would have vanished, to be seen only occasionally in the noseshape of a Negro on a cottonwagon or a white sawmill hand or trapper or locomotive fireman), known as the Compson Domain then, since now it was fit to breed princes, statesmen and generals and bishops, to avenge the dispossessed Compsons from Culloden and Carolina and Kentucky, then known as the Governor's house because sure enough in time it did produce or at least spawn a governor—Quentin

MacLachan again, after the Culloden grandfather —and still known as the Old Governor's even after it had spawned (1861) a general—(called so by predetermined accord and agreement by the whole town and county, as though they knew even then and beforehand that the old governor was the last Compson who would not fail at everything he touched save longevity or suicide)—the Brigadier Jason Lycurgus II who failed at Shiloh in '62 and failed again though not so badly at Resaca in '64, who put the first mortgage on the still intact square mile to a New England carpetbagger in '66, after the old town had been burned by the Federal General Smith and the new little town, in time to be populated mainly by the descendants not of Compsons but of Snopeses, had begun to encroach and then nibble at and into it as the failed brigadier spent the next forty years selling fragments of it off to keep up the mortgage on the remainder: until one day in 1900 he died quietly on an army cot in the hunting and fishing camp in the Tallahatchie River bottom where he passed most of the end of his days.

And even the old governor was forgotten now; what was left of the old square mile was now known merely as the Compson place—the weedchoked traces of the old ruined lawns and promenades, the house which had needed painting too long already, the scaling columns of the portico where Jason III (bred for a lawyer and indeed he kept an office upstairs above the Square, where entombed in dusty filingcases some of the oldest names in the county—Holston and Sutpen, Grenier and Beauchamp and

Coldfield—faded year by year among the bottomless labyrinths of chancery: and who knows what dream in the perennial heart of his father, now completing the third of his three avatars—the one as son of a brilliant and gallant statesman, the second as battleleader of brave and gallant men, the third as a sort of privileged pseudo-Daniel Boone-Robinson Crusoe, who had not returned to juvenility because actually he had never left it—that that lawyer's office might again be the anteroom to the governor's mansion and the old splendor) sat all day long with a decanter of whiskey and a litter of dogeared Horaces and Livys and Catulluses, composing (it was said) caustic and satiric eulogies on both his dead and his living fellowtownsmen, who sold the last of the property, except that fragment containing the house and the kitchengarden and the collapsing stables and one servant's cabin in which Dilsey's family lived, to a golfclub for the ready money with which his daughter Candace could have her fine wedding in April and his son Quentin could finish one year at Harvard and commit suicide in the following June of 1910; already known as the Old Compson place even while Compsons were still living in it on that spring dusk in 1928 when the old governor's doomed lost nameless seventeen-year-old greatgreat-granddaughter robbed her last remaining sane male relative (her uncle Jason IV) of his secret hoard of money and climbed down a rainpipe and ran off with a pitchman in a travelling streetshow, and still known as the Old Compson place long after all traces of Compsons were gone from it: after the

widowed mother died and Jason IV, no longer needing to fear Dilsey now, committed his idiot brother, Benjamin, to the State Asylum in Jackson and sold the house to a countryman who operated it as a boardinghouse for juries and horse- and mule-traders, and still known as the Old Compson place even after the boardinghouse (and presently the golfcourse too) had vanished and the old square mile was even intact again in row after row of small crowded jerrybuilt individuallyowned demiurban bungalows.

And these:

QUENTIN III. Who loved not his sister's body but some concept of Compson honor precariously and (he knew well) only temporarily supported by the minute fragile membrane of her maidenhead as a miniature replica of all the whole vast globy earth may be poised on the nose of a trained seal. Who loved not the idea of the incest which he would not commit, but some presbyterian concept of its eternal punishment: he, not God, could by that means cast himself and his sister both into hell, where he could guard her forever and keep her forevermore intact amid the eternal fires. But who loved death above all, who loved only death, loved and lived in a deliberate and almost perverted anticipation of death as a lover loves and deliberately refrains from the waiting willing friendly tender incredible body of his beloved, until he can no longer bear not the refraining but the restraint and so flings, hurls himself, relinquishing, drowning. Committed suicide in Cam-

bridge, Massachusetts, June 1910, two months after his sister's wedding, waiting first to complete the current academic year and so get the full value of his paid-in-advance tuition, not because he had his old Culloden and Carolina and Kentucky grandfathers in him but because the remaining piece of the old Compson mile which had been sold to pay for his sister's wedding and his year at Harvard had been the one thing, excepting that same sister and the sight of an open fire, which his youngest brother, born an idiot, had loved.

CANDACE (CADDY). Doomed and knew it, accepted the doom without either seeking or fleeing it. Loved her brother despite him, loved not only him but loved in him that bitter prophet and inflexible corruptless judge of what he considered the family's honor and its doom, as he thought he loved but really hated in her what he considered the frail doomed vessel of its pride and the foul instrument of its disgrace; not only this, she loved him not only in spite of but because of the fact that he himself was incapable of love, accepting the fact that he must value above all not her but the virginity of which she was custodian and on which she placed no value whatever: the frail physical stricture which to her was no more than a hangnail would have been. Knew the brother loved death best of all and was not jealous, would (and perhaps in the calculation and deliberation of her marriage did) have handed him the hypothetical hemlock. Was two months pregnant with another man's child which regardless

of what its sex would be she had already named Quentin after the brother whom they both (she and the brother) knew was already the same as dead, when she married (1910) an extremely eligible young Indianian she and her mother had met while vacationing at French Lick the summer before. Divorced by him 1911. Married 1920 to a minor movingpicture magnate, Hollywood California. Divorced by mutual agreement, Mexico 1925. Vanished in Paris with the German occupation, 1940, still beautiful and probably still wealthy too since she did not look within fifteen years of her actual fortyeight, and was not heard of again. Except there was a woman in Jefferson, the county librarian, a mouse-sized and -colored woman who had never married, who had passed through the city schools in the same class with Candace Compson and then spent the rest of her life trying to keep *Forever Amber* in its orderly overlapping avatars and *Jurgen* and *Tom Jones* out of the hands of the highschool juniors and seniors who could reach them down without even having to tiptoe from the back shelves where she herself would have to stand on a box to hide them. One day in 1943, after a week of a distraction bordering on disintegration almost, during which those entering the library would find her always in the act of hurriedly closing her desk drawer and turning the key in it (so that the matrons, wives of the bankers and doctors and lawyers, some of whom had also been in that old highschool class, who came and went in the afternoons with the copies of the *Forever Ambers* and the volumes of Thorne Smith

carefully wrapped from view in sheets of Memphis and Jackson newspapers, believed she was on the verge of illness or perhaps even loss of mind), she closed and locked the library in the middle of the afternoon and with her handbag clasped tightly under her arm and two feverish spots of determination in her ordinarily colorless cheeks, she entered the farmers' supply store where Jason IV had started as a clerk and where he now owned his own business as a buyer of and dealer in cotton, striding on through that gloomy cavern which only men ever entered—a cavern cluttered and walled and stalagmitehung with plows and discs and loops of tracechain and singletrees and mulecollars and sidemeat and cheap shoes and horselinament and flour and molasses, gloomy because the goods it contained were not shown but hidden rather since those who supplied Mississippi farmers or at least Negro Mississippi farmers for a share of the crop did not wish, until that crop was made and its value approximately computable, to show them what they could learn to want but only to supply them on specific demand with what they could not help but need—and strode on back to Jason's particular domain in the rear: a railed enclosure cluttered with shelves and pigeonholes bearing spiked dust-and-lintgathering gin receipts and ledgers and cottonsamples and rank with the blended smell of cheese and kerosene and harnessoil and the tremendous iron stove against which chewed tobacco had been spat for almost a hundred years, and up to the long high sloping counter behind which Jason stood and, not looking

again at the overalled men who had quietly stopped talking and even chewing when she entered, with a kind of fainting desperation she opened the handbag and fumbled something out of it and laid it open on the counter and stood trembling and breathing rapidly while Jason looked down at it—a picture, a photograph in color clipped obviously from a slick magazine—a picture filled with luxury and money and sunlight—a Cannebière backdrop of mountains and palms and cypresses and the sea, an open powerful expensive chromiumtrimmed sports-car, the woman's face hatless between a rich scarf and a seal coat, ageless and beautiful, cold serene and damned; beside her a handsome lean man of middleage in the ribbons and tabs of a German staffgeneral —and the mousesized mousecolored spinster trembling and aghast at her own temerity, staring across it at the childless bachelor in whom ended that long line of men who had had something in them of decency and pride even after they had begun to fail at the integrity and the pride had become mostly vanity and selfpity: from the expatriate who had to flee his native land with little else except his life yet who still refused to accept defeat, through the man who gambled his life and his good name twice and lost twice and declined to accept that either, and the one who with only a clever small quarterhorse for tool avenged his dispossessed father and grandfather and gained a principality, and the brilliant and gallant governor and the general who though he failed at leading in battle brave and gallant men at least risked his own life too in the failing, to the

cultured dipsomaniac who sold the last of his patrimony not to buy drink but to give one of his descendants at least the best chance in life he could think of.

'It's Caddy!' the librarian whispered. 'We must save her!'

'It's Cad, all right,' Jason said. Then he began to laugh. He stood there laughing above the picture, above the cold beautiful face now creased and dog-eared from its week's sojourn in the desk drawer and the handbag. And the librarian knew why he was laughing, who had not called him anything but Mr Compson for thirty-two years now, ever since the day in 1911 when Candace, cast off by her husband, had brought her infant daughter home and left the child and departed by the next train, to return no more, and not only the Negro cook, Dilsey, but the librarian too divined by simple instinct that Jason was somehow using the child's life and its illegitimacy both to blackmail the mother not only into staying away from Jefferson for the rest of her life but into appointing him sole unchallengeable trustee of the money she would send for the child's maintenance, and had refused to speak to him at all since that day in 1928 when the daughter climbed down the rainpipe and ran away with the pitchman.

'Jason!' she cried. 'We must save her! Jason! Jason'——and still crying it even when he took up the picture between thumb and finger and threw it back across the counter toward her.

'That Candace?' he said. 'Don't make me laugh. This bitch aint thirty yet. The other one's fifty now.'

And the library was still locked all the next day too when at three oclock in the afternoon, footsore and spent yet still unflagging and still clasping the handbag tightly under her arm, she turned into a neat small yard in the Negro residence section of Memphis and mounted the steps of the neat small house and rang the bell and the door opened and a black woman of about her own age looked quietly out at her. 'It's Frony, isn't it?' the librarian said. 'Dont you remember me—— Melissa Meek, from Jefferson——'

'Yes,' the Negress said. 'Come in. You want to see Mama.' And she entered the room, the neat yet cluttered bedroom of an old Negro, rank with the smell of old people, old women, old Negroes, where the old woman herself sat in a rocker beside the hearth where even though it was June a fire smoldered—a big woman once, in faded clean calico and an immaculate turban wound round her head above the bleared and now apparently almost sightless eyes—and put the dogeared clipping into the black hands which, like the women of her race, were still as supple and delicately shaped as they had been when she was thirty or twenty or even seventeen.

'It's Caddy!' the librarian said. 'It is! Dilsey! Dilsey!'

'What did he say?' the old Negress said. And the librarian knew whom she meant by 'he', nor did the librarian marvel, not only that the old Negress would know that she (the librarian) would know whom she meant by the 'he', but that the old Negress would know at once that she had already shown the

picture to Jason.

'Dont you know what he said?' she cried. 'When he realised she was in danger, he said it was her, even if I hadn't even had a picture to show him. But as soon as he realised that somebody, anybody, even just me, wanted to save her, would try to save her, he said it wasn't. But it is! Look at it!'

'Look at my eyes,' the old Negress said. 'How can I see that picture?'

'Call Frony!' the librarian cried. 'She will know her!' But already the old Negress was folding the clipping carefully back into its old creases, handing it back.

'My eyes aint any good anymore,' she said. 'I cant see it.'

And that was all. At six oclock she fought her way through the crowded bus terminal, the bag clutched under one arm and the return half of her roundtrip ticket in the other hand, and was swept out onto the roaring platform on the diurnal tide of a few middleaged civilians but mostly soldiers and sailors enroute either to leave or to death and the homeless young women, their companions, who for two years now had lived from day to day in pullmans and hotels when they were lucky and in daycoaches and busses and stations and lobbies and public restrooms when not, pausing only long enough to drop their foals in charity wards or policestations and then move on again, and fought her way into the bus, smaller than any other there so that her feet touched the floor only occasionally until a shape (a man in khaki; she couldn't see him at all because

she was already crying) rose and picked her up bodily and set her into a seat next the window, where still crying quietly she could look out upon the fleeing city as it streaked past and then was behind and presently now she would be home again, safe in Jefferson where life lived too with all its incomprehensible passion and turmoil and grief and fury and despair, but here at six oclock you could close the covers on it and even the weightless hand of a child could put it back among its unfeatured kindred on the quiet eternal shelves and turn the key upon it for the whole and dreamless night. *Yes* she thought, crying quietly *that was it she didn't want to see it know whether it was Caddy or not because she knows Caddy doesn't want to be saved hasn't anything anymore worth being saved for nothing worth being lost that she can lose*

JASON IV. The first sane Compson since before Culloden and (a childless bachelor) hence the last. Logical rational contained and even a philosopher in the old stoic tradition: thinking nothing whatever of God one way or the other and simply considering the police and so fearing and respecting only the Negro woman, his sworn enemy since his birth and his mortal one since that day in 1911 when she too divined by simple clairvoyance that he was somehow using his infant niece's illegitimacy to blackmail its mother, who cooked the food he ate. Who not only fended off and held his own with Compsons but competed and held his own with the Snopeses who took over the little town following the turn of the century

as the Compsons and Sartorises and their ilk faded from it (no Snopes, but Jason Compson himself who as soon as his mother died—the niece had already climbed down the rainpipe and vanished so Dilsey no longer had either of these clubs to hold over him —committed his idiot younger brother to the state and vacated the old house, first chopping up the vast oncesplendid rooms into what he called apartments and selling the whole thing to a countryman who opened a boardinghouse in it), though this was not difficult since to him all the rest of the town and the world and the human race too except himself were Compsons, inexplicable yet quite predictable in that they were in no sense whatever to be trusted. Who, all the money from the sale of the pasture having gone for his sister's wedding and his brother's course at Harvard, used his own niggard savings out of his meagre wages as a storeclerk to send himself to a Memphis school where he learned to class and grade cotton, and so established his own business with which, following his dipsomaniac father's death, he assumed the entire burden of the rotting family in the rotting house, supporting his idiot brother because of their mother, sacrificing what pleasures might have been the right and just due and even the necessity of a thirty-year-old bachelor, so that his mother's life might continue as nearly as possible to what it had been; this not because he loved her but (a sane man always) simply because he was afraid of the Negro cook whom he could not even force to leave, even when he tried to stop paying her weekly wages; and who despite all this, still

managed to save almost three thousand dollars ($2840.50) as he reported it on the night his niece stole it; in niggard and agonised dimes and quarters and halfdollars, which hoard he kept in no bank because to him a banker too was just one more Compson, but hid in a locked bureau drawer in his bedroom whose bed he made and changed himself since he kept the bedroom door locked all the time save when he was passing through it. Who, following a fumbling abortive attempt by his idiot brother on a passing female child, had himself appointed the idiot's guardian without letting their mother know and so was able to have the creature castrated before the mother even knew it was out of the house, and who following the mother's death in 1933 was able to free himself forever not only from the idiot brother and the house but from the Negro woman too, moving into a pair of offices up a flight of stairs above the supplystore containing his cotton ledgers and samples, which he had converted into a bedroom-kitchen-bath, in and out of which on weekends there would be seen a big plain friendly brazenhaired pleasantfaced woman no longer very young, in round picture hats and (in its season) an imitation fur coat, the two of them, the middleaged cottonbuyer and the woman whom the town called, simply, his friend from Memphis, seen at the local picture show on Saturday night and on Sunday morning mounting the apartment stairs with paper bags from the grocer's containing loaves and eggs and oranges and cans of soup, domestic, uxorious, connubial, until the late afternoon bus carried her back to Memphis.

He was emancipated now. He was free. 'In 1865,' he would say, 'Abe Lincoln freed the niggers from the Compsons. In 1933, Jason Compson freed the Compsons from the niggers.'

BENJAMIN. Born Maury, after his mother's only brother: a handsome flashing swaggering workless bachelor who borrowed money from almost anyone, even Dilsey although she was a Negro, explaining to her as he withdrew his hand from his pocket that she was not only in his eyes the same as a member of his sister's family, she would be considered a born lady anywhere in any eyes. Who, when at last even his mother realised what he was and insisted weeping that his name must be changed, was rechristened Benjamin by his brother Quentin (Benjamin, our lastborn, sold into Egypt). Who loved three things: the pasture which was sold to pay for Candace's wedding and to send Quentin to Harvard, his sister Candace, firelight. Who lost none of them because he could not remember his sister but only the loss of her, and firelight was the same bright shape as going to sleep, and the pasture was even better sold than before because now he and TP could not only follow timeless along the fence the motions which it did not even matter to him were humanbeings swinging golfsticks, TP could lead them to clumps of grass or weeds where there would appear suddenly in TP's hand small white spherules which competed with and even conquered what he did not even know was gravity and all the immutable laws when released from the hand

toward plank floor or smokehouse wall or concrete sidewalk. Gelded 1913. Committed to the State Asylum, Jackson 1933. Lōst nothing then either because, as with his sister, he remembered not the pasture but only its loss, and firelight was still the same bright shape of sleep.

QUENTIN. The last. Candace's daughter. Fatherless nine months before her birth, nameless at birth and already doomed to be unwed from the instant the dividing egg determined its sex. Who at seventeen, on the one thousand eight hundred ninetyfifth anniversary of the day before the resurrection of Our Lord, swung herself by a rainpipe from the window of the room in which her uncle had locked her at noon, to the locked window of his own locked and empty bedroom and broke a pane and entered the window and with the uncle's firepoker burst open the locked bureau drawer and took the money (it was not $2840.50 either, it was almost seven thousand dollars and this was Jason's rage, the red unbearable fury which on that night and at intervals recurring with little or no diminishment for the next five years, made him seriously believe would at some unwarned instant destroy him, kill him as instantaneously dead as a bullet or a lightningbolt: that although he had been robbed not of a mere petty three thousand dollars but of almost seven thousand he couldn't even tell anybody; because he had been robbed of seven thousand dollars instead of just three he could not only never receive justification—he did not want sympathy—from

other men unlucky enough to have one bitch for a sister and another for a niece, he couldn't even go to the police; because he had lost four thousand dollars which did not belong to him he couldn't even recover the three thousand which did since those first four thousand dollars were not only the legal property of his niece as a part of the money supplied for her support and maintenance by her mother over the last sixteen years, they did not exist at all, having been officially recorded as expended and consumed in the annual reports he submitted to the district Chancellor, as required of him as guardian and trustee by his bondsmen: so that he had been robbed not only of his thievings but his savings too, and by his own victim; he had been robbed not only of the four thousand dollars which he had risked jail to acquire but of the three thousand which he had hoarded at the price of sacrifice and denial, almost a nickel and a dime at a time, over a period of almost twenty years: and this not only by his own victim but by a child who did it at one blow, without premeditation or plan, not even knowing or even caring how much she would find when she broke the drawer open; and now he couldn't even go to the police for help: he who had considered the police always, never given them any trouble, had paid the taxes for years which supported them in parasitic and sadistic idleness; not only that, he didn't dare pursue the girl himself because he might catch her and she would talk, so that his only recourse was a vain dream which kept him tossing and sweating on nights two and three and even four years after the

event, when he should have forgotten about it: of catching her without warning, springing on her out of the dark, before she had spent all the money, and murder her before she had time to open her mouth) and climbed down the same rainpipe in the dusk and ran away with the pitchman who was already under sentence for bigamy. And so vanished; whatever occupation overtook her would have arrived in no chromium Mercedes; whatever snapshot would have contained no general of staff.

And that was all. These others were not Compsons. They were black:

T.P. Who wore on Memphis's Beale Street the fine bright cheap intransigent clothes manufactured specifically for him by the owners of Chicago and New York sweatshops.

FRONY. Who married a pullman porter and went to St Louis to live and later moved back to Memphis to make a home for her mother since Dilsey refused to go further than that.

LUSTER. A man, aged 14. Who was not only capable of the complete care and security of an idiot twice his age and three times his size, but could keep him entertained.

DILSEY.
They endured.

ESSAYS IN CRITICISM

The Passing of a World, *by Irving Howe*

Worlds in Counterpoint, *by Olga W. Vickery*

Concepts of Time in *The Sound and the Fury*, *by Perrin Lowrey*

Man, Time, and Eternity, *by Cleanth Brooks*

Christian and Freudian Structures, *by Carvel Collins*

Quentin as Romantic, *by Robert M. Slabey*

The Passing of a World

by Irving Howe

The Sound and the Fury records the fall of a house and the death of a society. . . . Perhaps the most remarkable fact about this remarkable novel is that its rich sense of history comes from a story rigidly confined to a single family, a story almost claustrophobic in its concentration on a narrow sequence of events. . . . In *The Sound and the Fury* Faulkner persuades us, as never before, to accept Yoknapatawpha as an emblem of a larger world beyond, and its moral death as an acting-out of the disorder of our time. . . . This book is a lament for the passing of a world, not merely the world of Yoknapatawpha and not merely the South.

The sense of diminution and loss is intensified by Faulkner's setting the action on Good Friday, Saturday, and Easter Sunday, so that the values of the Christian order provide a muted backdrop to the conduct of the Compsons. These Christian references are handled with delicacy and modesty, a triumph of tact Faulkner does not always repeat in his later work. They rarely break past the surface of the story to call attention to themselves and tempt us into the error of allegory; they never deflect us from the behavior and emotions of the represented figures at the center of the book. Toward the end there is a scene in a Negro church, in which all that has happened is brought to a coda by the marvelous sermon of a Negro preacher—"I got de ricklickshun en 'de blood of de Lamb!' "—and the simple kindliness of some Negro figures. Here the foreground action and the Christian references seem to draw closer, not in order to score any religious point or provide critics with occasions for piety, but to allow the language of the Christian

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"The Passing of a World." [*Editor's title.*] *From* William Faulkner: A Critical Study, *2nd edition, by Irving Howe. (New York: Random House, Inc., 1962), pp. 46-48, 158-74. Copyright © 1952 by Irving Howe. Condensed and reprinted with the permission of Random House, Inc. In the original, uncondensed essay, Howe, among other things, discusses more fully his reasons for admiring Benjy's section and for criticizing Quentin's section.*

drama, as it has been preserved by the Negroes, to enforce a tacit judgment on the ending of the Compsons. . . .

Since the collapse of the Compson family is to be shown as a completed history, Faulkner can forego the orderly accumulation of suspense that might be had from a conventional narrative. Beginning near the end of his story, he must employ as his first perceiving mind a Compson who has managed to survive until Easter 1928. Mrs. Compson is too silly and Jason too warped to preserve, let alone present, the family history. Quentin is dead, Caddy gone, and Dilsey must be saved for her role as chorus of lament. Only Benjy remains—and this, far from being accidental, is a symbolic token of the book.

Of all the Compsons, Benjy alone is able to retain the past; he alone has not suffered it in conscious experience. . . . He brings no sharply formulated point of view to his memories, in the sense that Quentin and Jason will; his remembering does not organize or condition that which he remembers. To "identify" with Benjy is, therefore, to abandon him as a person and yield oneself to the Compson experience. Yet this abandonment becomes a way of learning to appreciate his role and value. We gain our experience of the Compsons mainly from the materials coursing through his mind, and it is these materials alone that enable us to see that behind his fixed rituals there are genuine meanings, half-forgotten tokens of the past which survive for him as realities of the present. . . . The pattern of order to which he is so attached may signify nothing in itself, nor need the pain consequent on its disruption signify anything—unless there are those present who understand and can remember what Benjy clings to. Without knowing observers, Benjy is simply the past forsaken. None of the Compsons has remained to care and only Jason so much as remembers; soon it is we, the alien readers, who together with Dilsey must take the burden on ourselves. Only then can we understand Benjy. . . .

Though the last section contains a few incidents not anticipated in the earlier ones, these are merely bitter footnotes to a text of disaster; almost everything else is foreshadowed by Benjy. *The Sound and the Fury* does not launch an action through a smooth passage of time; it reconstructs a history through a suspension—or several suspensions—of time. In the water-splashing incident to which Benjy persistently returns, the behavior of the Compson children is an innocent anticipation of their destinies; each shows himself as he will later become. The Benjy section thus forms not merely one part or one movement among four, but the hard nucleus

of the novel. Later sections will add to the pathos of Quentin's reflections and the treachery of Jason's conduct, but merely as variations or extensions of what has already been present from the beginning. . . .

Benjy is a risk. His section could easily become sentimental or incoherent or a pointless flaunting of ingenuity; it is saved from such failings by the fact that he never ceases to be an idiot, never becomes aware of his enormous pathos, never falls into mere shrewdness or saintliness. . . . Faulkner is never in greater command of his material than in the Benjy section, nor more devoted to the classical principles of rigor, impersonality, and austerity than in this most experimental of his writings. . . .

That Benjy's flow of memory must be accepted as a convention rather than as "real" makes Faulkner's success all the more remarkable. The reflections of Quentin Compson can be attributed to an actual man, and Jason's too; but not those of Benjy. Little is known of idiots, and the little that is known suggests that their "thoughts" are a good deal more fragmented and incoherent than Benjy's. For all its complexity, the Benjy section is an extreme simplification, probably difficult to justify by any standard of strict verisimilitude. It hardly matters. Faulkner is concerned not with the mental life of an actual idiot, but with rendering a plausible effect: a flow of disturbed memory which, in the absence of contrary knowledge, can be associated with an idiot.

To picture this disturbed flow of memory one must assume that it makes sense, that an order inheres in it or can profitably be drawn from it. The impression Faulkner seeks to establish, at least the first one, is that Benjy's memories are formless; yet only through precise form can this impression take root and thrive in the reader's mind. Satisfying the needs of both character and author, a simulation of disorder comes to convey an order of significance.

Toward this end Faulkner drafts all his ingenuity, and refrains, moreover, from the rhetorical bombardments that mar a number of his other books. Self-effacing and rigidly disciplined, he directs his language to the uses of his subject, and the result is that his writing is more delicate and controlled than anywhere else in his work. He stakes everything on elemental presentation. He avoids complex sentence structures explicitly involving logic, sequence, and qualification. In place of an elaborate syntax, there is a march of short declarative sentences and balanced compounds following the journey of Benjy's senses. Monotony is the obvious risk of this grammatical stripping, but it is escaped in several ways: frequent

time shifts in Benjy's memories, a richness of concrete pictorial imagery, and an abundance of sharply inflected voices. The internal regularity of individual sentences is thus played off against the subtle pacing and tonal variety of the sequence as a whole—the sentences invoking Benjy and the sequence that which exists beyond Benjy. Though the rhythm and shape of the sentences vary but little, there is a wide range of speed. Beginning with relatively large units, Benjy's memories break into increasingly small fragments until, at the climax, brief sentences of recalled incident whirl feverishly about one another, mixing events from 1898, 1910, and 1928. And then the agitated spinning of Benjy's mind comes to an abrupt stop, resting in memories of childhood.

No elaborate similes or metaphors, no hyperbole or euphuism; the few symbols are worked with niggardly concentration, and, thereby, with all the greater effectiveness. Pared and precise, eluding abstraction and reverie, the writing absorbs its color from the life it appropriates, the pictures of behavior and accents of speech. It favors concreteness and spareness, particularly nouns naming common objects, and adjectives specifying blunt sensations.

Through such nouns and adjectives Faulkner manages his transitions in time. Places, names, smells, feelings—these are the chance stimuli that switch Benjy from one track of memory to another. As they impress themselves on him, jolting his mind backward or forward in time, they seem mere accidental distractions, and it is important for the credibility of the section that they continue to seem so; but they are also carefully spaced and arranged so as to intensify Faulkner's meanings by effects of association, incongruity and, above all, juxtaposition.

Juxtaposition is here both method and advantage. Through it we gain sudden insights and shocks which, in small symbolic presentiments or recapitulations, crystallize the meanings of the sequence. . . . By making the past seem simultaneous with the present, Faulkner gains remarkable moments of pathos, moments sounding the irrevocable sadness that comes from a recognition of decline and failure. And remarkable, one must add, for the way small incidents and contrasts, little more than the slurred minutiae of life, suggest the largest issues in human conduct. . . . In each of these juxtapositions, the whole Compson story is enacted: in Mrs. Compson's whining over her "baby," in the treatment of Benjy by his sister and niece, in the varying significance the gate has for Benjy. Such contrasts reveal the family's history in all its vulnerability, and the result is not an account but a picture of experience,

a series of stripped exposures. When Benjy's mind comes to rest, the final effect of these juxtapositions is overwhelming. To specify that effect accurately requires a somewhat startling comparison. In Jane Austen's *Persuasion* the writing forms a highly polished and frequently trivial surface of small talk, and only toward the end does one fully realize that beneath this surface has occurred a romance of exquisite refinement. In the Benjy section, the writing forms a surface that is rough, broken, and forbidding, and only toward the end does one fully realize that beneath it Faulkner has retrieved a social history of exquisite pathos. At opposite poles of technique, the two pieces have in common an essential trait of art: they reveal more than they say. . . .

. . . The Benjy section, by picturing a disintegration specific to one family yet common to our age, gains its strength from a largeness of reference. The Quentin section abruptly reduces the scope of the novel to a problem that is "special" in a clinical sense and not necessarily an equivalent or derivative of the Compson history. Where Benjy recalls a world, Quentin nurses an obsession. . . . I doubt that even the strictest Christian moralist could suppose Quentin's chastity neurosis a satisfactory embodiment of the tragic themes announced and developed in the Benjy section. I would also doubt that Quentin can sustain the weight some critics have thrust upon him: the weight of a search for standards of conduct and value in a world that has not only lost them but no longer cares about the loss. In his own pitiable way Quentin is engaged in such a quest; some hunger for an informing sense of principle surely lies behind his lostness; but to say this, unfortunately, is not to reconcile us to his part in the novel, for too often his quest shrinks disastrously to mere nostalgia, forcing us to notice the discrepancy between what he is and what he is supposed to signify. . . . The one character who struggles toward an inclusive view of his family history, Quentin must in some way be seen as a morally aware person, not merely as a psychological case. . . . He tries hard and the effort is frequently touching, but his obsession finally bars him from understanding fully the nature and dimension of the Compson tragedy. Quentin is too weak, too passive, too bewildered for the role of sensitive hero. Benjy, though an idiot, reveals the family situation more faithfully than Quentin, for the events Benjy remembers tell us more than the efforts of Quentin to comprehend them. Or to put it another way, Quentin does not add enough to what the Benjy section has already provided.

This comparison may be reinforced by a glance at the symbolic

patterns of the two sections. Because the few symbols in the Benjy section are imbedded within or arise from the action itself, they seem organic and spontaneous, while the far more numerous symbols of the Quentin section are often arbitrary, scattered in effect and literary in source. It is a difference between craftsmanship and literary self-consciousness, between symbols working on the reader's sensibility and symbols aggressively thrust before his eyes. . . .*

More could be said about Faulkner's use of symbols; it may be better to say that they are often a mare's nest for critics. The contemporary eagerness to interpret works of literature as symbolic patterns is often due to a fear or distaste of direct experience—sometimes, of direct literary experience. . . . When hardened into critical dogma, this mode of interpretation supports the assumption that truth or reality is always "behind" what we see and sense—that an essence lurks in the phenomenon, a ghost in the machine, a spirit in the tree. . . . Yet what would the symbols of *The Sound and the Fury* matter? How could they stir our emotions? Were they not subordinate to Faulkner's power in rendering pictures and recording voices? Symbolic patterns certainly appear in the novel, and important ones; but their importance depends on the primary presence of represented objects and people. As an instance of this pictorial mastery, here is Dilsey, an old woman on a Sunday morning:

> She wore a stiff black straw hat perched upon her turban, and a maroon velvet cape with a border of mangy and anonymous fur above a dress of purple silk, and she stood in the door for awhile with her myriad and sunken face lifted to the weather, and one gaunt hand flac-soled as the belly of a fish, then she moved the cape aside and examined the bosom of her gown.

. . . To speak of greatness with regard to one's contemporaries is dangerous. But if there are any American novels of the present century which may be called great, which bear serious comparison with the achievements of twentieth-century European literature, then surely *The Sound and the Fury* is among them. It is one of the three or four American works of prose fiction written since the turn of the century in which the impact of tragedy is felt and sustained. Seized by his materials, Faulkner keeps, for once, within

* In extending this argument, Howe criticizes the references to Hamlet and the clock symbolism in Quentin's section; but he praises Faulkner's symbolic use of honeysuckle in this section, of money in Jason's section, and of golf balls and death motifs in Benjy's section.

his esthetic means. *The Sound and the Fury* is the one novel in which his vision and technique are almost in complete harmony, and the vision itself whole and major. Whether taken as a study of the potential for human self-destruction, or as a rendering of the social disorder particular to our time, the novel projects a radical image of man against the wall.

Worlds in Counterpoint

by Olga W. Vickery

The Sound and the Fury was the first of Faulkner's novels to make the question of form and technique an unavoidable critical issue. In any discussion of its structure the controlling assumption should be that there are plausible reasons for the particular arrangement of the four sections and for the use of the stream of consciousness technique in the first three and not in the fourth. Jean-Paul Sartre's comment that the moment the reader attempts to isolate the plot content "he notices that he is telling another story" indicates the need for such an assumption, not only for any light that may be thrown on *The Sound and the Fury* but for any insight that may emerge concerning Faulkner's method and achievement.

The structure of the novel is clearly reflected in the organization of the events of the evening on which Damuddy dies. These events reveal the typical gestures and reactions of the four children to each other and to the mysterious advent of death. They chart the range and kind of each of their responses to a new experience. In this way the evening partakes of the dual nature of the novel: primarily it is an objective, dramatic scene revealing the relations and tensions which exist among the children, but at the same time it is a study in perspective. Between the fact of Damuddy's death and the reader stands not only the primitive mind of the narrator,

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"Worlds in Counterpoint," by Olga W. Vickery. From The Novels of William Faulkner: A Critical Introduction *(Baton Rouge: Louisiana State University Press, 1959; rev. edition 1964), Chap. 3. Originally printed as* "The Sound and the Fury: *A Study in Perspective,"* Publications of the Modern Language Association, *LXIX (December, 1954), 1017-37. Condensed and reprinted with permission from* PMLA *and the Louisiana State University Press.* *Copyright © 1954 by* PMLA; *copyright © 1959 and 1964 by the Louisiana State University Press.* *In the original, uncondensed essay, Mrs. Vickery gives a more detailed analysis of Quentin's attempt "to coerce experience into conformity with his system" and offers many more examples of Jason's "calculating" or "legalistic" approach to experience.*

Benjy, but the diverse attitudes of the other children and the deliberate uncommunicativeness of the adults.

Within the novel as a whole it is Caddy's surrender to Dalton Ames which serves both as the source of dramatic tension and as the focal point for the various perspectives. This is evident in the fact that the sequence of events is not caused by her act—which could be responded to in very different ways—but by the significance which each of her brothers actually attributes to it. As a result, the four sections appear quite unrelated even though they repeat certain incidents and are concerned with the same problem, namely Caddy and her loss of virginity. Although there is a progressive revelation or rather clarification of the plot, each of the sections is itself static. The consciousness of each character becomes the actual agent illuminating and being illuminated by the central situation. Everything is immobilized in this pattern; there is no development of either character or plot in the traditional manner. This impression is reinforced not only by the shortness of time directly involved in each section but by the absence of any shifts in style of the kind that, for example, accompany the growing maturity of Cash Bundren in *As I Lay Dying*.

By fixing the structure while leaving the central situation ambiguous, Faulkner forces the reader to reconstruct the story and to apprehend its significance for himself. Consequently, the reader recovers the story at the same time as he grasps the relation of Benjy, Quentin, and Jason to it. This, in turn, is dependent on his comprehension of the relation between the present and the past events with which each of the first three sections deals. As he proceeds from one section to the next, there is a gradual clarification of events, a rounding out of the fragments of scenes and conversations which Benjy reports. Thus, with respect to the plot the four sections are inextricably connected, but with respect to the central situation they are quite distinct and self-sufficient. As related to the central focus, each of the first three sections presents a version of the same facts which is at once the truth and a complete distortion of the truth. It would appear, then, that the theme of *The Sound and the Fury*, as revealed by the structure, is the relation between the act and man's apprehension of the act, between the event and the interpretation. The relation is by no means a rigid or inelastic thing but is a matter of shifting perspective, for, in a sense, each man creates his own truth. This does not mean that truth does not exist or that it is fragmentary or that it is unknowable; it only in-

sists that truth is a matter of the heart's response as well as the mind's logic.

In keeping with this theme each of the first three sections presents a well demarcated and quite isolated world built around one of these splinters of truth. The fact that Benjy is dumb is symbolic of the closed nature of these worlds; communication is impossible when Caddy who is central to all three means something different to each. For Benjy she is the smell of trees; for Quentin, honor; and for Jason, money or at least the means of obtaining it. Yet these intense private dramas are taking place in a public world primarily concerned with observable behavior. Accordingly, in the fourth section we are shown what an interested but unimplicated observer would see of the Compsons. For the first time we realize that Benjy has blue eyes, that Mrs. Compson habitually wears black dressing gowns, and that Jason looks somewhat like a caricature of a bartender. Moreover, since we are prevented from sharing in the consciousness and memories of the characters, Caddy is no longer an immediate center. Nevertheless, through the conflict between Jason and Miss Quentin the final repercussions of her affair penetrate into the life of Jefferson and even Mottson. And out of the Compson house, itself a symbol of isolation, one person, Dilsey, emerges to grasp the truth which must be felt as well as stated.

Out of the relation that Benjy, Quentin, and Jason bear to Caddy yet another pattern emerges: a gradual progression from the completely closed and private world of the first section to the completely public world of the fourth. . . . Moreover, each of these shifts from the private to the public world is accompanied by a corresponding shift in the form of apprehension. With Benjy we are restricted entirely to sensation which cannot be communicated; quite appropriately therefore Benjy is unable to speak. . . . Quentin's world is almost as isolated and inflexible as Benjy's, but its order is based on abstractions rather than sensations. While Benjy can comprehend only the physical aspects of his experience, Quentin sees the physical only as a manifestation of ideas. Thus, his section is filled with echoes, both literary and Biblical, phrases, names quoted out of context but falling neatly into the pattern of his thought. These echoes assume the quality of a ritual by which he attempts to conjure experience into conformity with his wishes. . . . The third section shows a greater degree of clarity though not of objectivity. The reason for this is that Jason operates in terms of a logic which forms the basis of social communication. . . . It is part of the general satiric intent of this section that Jason's

obvious distortion of Caddy should be associated with logic and reason. . . . The objective nature of the fourth section precludes the use of any single level of apprehension, and accordingly it provokes the most complex response. Dilsey, almost as inarticulate as Benjy, becomes through her actions alone the embodiment of the truth of the heart which is synonymous with morality. . . . To use Dilsey as a point of view character would be to destroy her efficacy as the ethical norm, for that would give us but one more splinter of the truth confined and conditioned by the mind which grasped it. . . .

Our first impression of the Benjy section is that it presents a state of utter chaos for which the only possible justification is the fact that Benjy is an idiot and therefore has the right to be confused. But out of this disorder two patterns emerge: the one, completely independent of public perspective, constitutes Benjy's world, the other serves as the author's guide for enabling the reader to grasp the fragments as a comprehensible order. With respect to the latter, critics have pointed out both Faulkner's use of italics to indicate shifts in time and the fact that the reasons for such shifts occurring are easily recognizable. An object, a sound, an incident may propel the mind toward some point in the past where a similar experience took place.

Equally important is the fact that there are actually very few scenes involved despite the length of time covered. The events of 7 April 1928 are easily identified because of the prominence given to Luster in them. His dogged and somewhat querulous search for the lost quarter and his single-minded preoccupation with the show run like an identifying motif in a difficult composition. Otherwise, there are but three extended episodes: one taking place some time in 1898, the day Damuddy died; the second occurring on the evening Benjy received his new name; and the last consisting of the scene of Caddy's wedding. Each of these episodes has its own principle of organization. Benjy's other recollections create the impression of a mind confused and undiscriminating, but they are for the most part short, self-sufficient vignettes. At times these unit-episodes interlock as when Benjy's intrusion into Miss Quentin's privacy on the swing recalls a similar scene involving Caddy. In this case the recollected event is completed before we are returned to the present scene of Miss Quentin's anger and her friend's perverse humor.

The organization of the fragments in the first main episode is more complex but none the less comprehensible. Large sections of

the time between 1898 and 1928 are marked off by the succession of Benjy's nurses and thus some sort of relative chronology can be established as we shift from Versh to T.P. to Luster. But more important is the fact that the pieces forming the scene beginning at the Branch and ending with the children's reactions to Damuddy's death are only interrupted by other pieces and not themselves dislocated in time. If it were possible to blot out these intrusive scenes, we would have the events of that day in a chronological order. Yet since there can be a double shift in one of the interrupting passages, both of which are indicated by italics, the continuity of the single day has to be established by other means.

Accordingly, we have a succession of verbal clues which show that the interruption is over. For example, a train of recollection begins when Luster allows Benjy to play in the water and Benjy remembers the earlier scene when all the Compson children were playing at the Branch under the somewhat uncertain supervision of Versh: *"and Roskus came and said to come to supper and Caddy said, It's not supper time yet."* (37) Just when he remembers Caddy promising not to run away, Luster breaks in with his impatient scolding, and this is immediately followed by the verbal echo: "Roskus came and said to come to supper and Caddy said it wasn't supper time yet." (39) A number of the scenes from the day of Damuddy's death are identified by references to the buzzards who have "undressed" Nancy or to the bottle of lightning bugs which Benjy carries. But again paired sentences are used to indicate resumption of the episode. "Versh took me up and we went on around the kitchen" (56) is picked up by "We stopped under the tree by the parlor window. Versh set me down in the wet grass." (57) This careful interweaving of the fragments, evident throughout the whole episode, is supported and its efficacy increased by the fact that most of the interrupting passages are too short to interfere with our recognition of the linking phrase.

The scattered pieces of the wedding scene are identified mainly by T.P.'s inebriated antics and his prowess with "sassprilluh" but also, of course, by Caddy's "long veil like shining wind." These provide sufficient clues since we are concerned with a single scene rather than a succession of events. The evening on which Maury is renamed Benjy gains its unity through the use of repeated sensations rather than echo words. Each fragment of the evening is marked by some reference to the sound of rain or the presence of the fire. Eventually the mirror, which by itself is not a sufficient clue since it is also associated with Caddy's wedding, becomes a

secondary means of identification as Benjy watches all the actions of the Compsons reflected in its surface. A somewhat similar use of sensations is found in the episode which begins with Benjy's waiting for Caddy and ends with their visit to Mrs. Patterson. Here the sign is a reference either to the coldness of the weather or to Benjy's propensity for getting his hands frozen.

With consummate skill the repetitions and identifying sensations which are used to guide the reader are also used as the basis of Benjy's own ordering of experience. Benjy's mind works not by association which is dependent, to some extent, on an ability to discriminate as well as compare but by mechanical identification. Thus, being caught on the fence while walking with Luster does not recall an associated feeling or fact but the exact replica of the incident. More important is the fact that the three deaths in the family, which Benjy senses are repetitions of each other, provoke an identical response. What he reacts to is the fact of death or the fact of being caught on the fence. To differentiate in terms of time and circumstance is a logical matter and therefore beyond Benjy's range of apprehension.

This is further illustrated by his inflexible identification of one word with one object. Very seldom, for example, is the name of a speaker replaced by a pronoun in his section. Each person is freed from the multiplicity of descriptive relations which make him at once man and brother, father, Negro or white. For Benjy, he is forever fixed as simply Jason, Quentin, or Luster. In the one scene where Benjy is brought into contact with Luster's friends, parts of the dialogue are consistently attributed to Luster, but the answers appear to come out of the air. Benjy does not know the names of these strangers and to give them an identity in terms of description is beyond his power. His literalism finds its sharpest illustration in the scene where the cries of the golfers are heard. "Caddy" can mean only one thing and elicit only one response.

Benjy both orders and evaluates his experience with this same rigidity. The objects he has learned to recognize constitute an inflexible pattern which he defends against novelty or change with every bellow in his overgrown body. At what time or under what circumstances the small mound of earth which Dilsey calls his graveyard was formed and marked with two empty bottles of blue glass holding withered stalks of jimson weed is unimportant. But that this arrangement, once established, should remain unchanged in the slightest detail is of the utmost importance. When Luster removes one of the bottles, Benjy is momentarily shocked into a

silence which is immediately succeeded by a roar of protest. It is not that the bottle has any intrinsic value for Benjy, but merely that it forms part of the pattern which must not be disturbed. The fixed route to the graveyard is also sacred; Benjy is overwhelmed with horror and agony when Luster takes the wrong turn only to subside the minute the mistake is corrected.

Within this rigid world Caddy is at once the focus of order and the instrument of its destruction. The pasture, the fire, and sleep, the three things Benjy loves most, are associated with her . . . Caddy both realizes and respects his fear of change. . . . Yet what Benjy most expects of Caddy is the one thing she cannot give him, for his expectation is based on his complete indifference to or rather ignorance of time. As long as Caddy is in time, she cannot free herself from change. His dependence on her physical presence, her scent of trees, is subject to constant threats which he fends off to the best of his ability. The intensity of his reaction is caused by the fact that any alteration in Caddy makes her not-Caddy. Thus, Caddy, as in the Quentin section, is at once identified with the rigid order of Benjy's private world and with the disorder of actual experience. Depending on which of the two is dominant at the moment, Benjy moans or smiles serenely. . . .

. . . Quentin too has constructed for himself a private world to which Caddy is essential, a world which is threatened and finally destroyed by her involvement in circumstance. . . . Whereas Benjy is saved by being outside time, Quentin is destroyed by his excessive awareness of it. For the former, both the pattern and its disordering are eternally present as his alternation between moaning and smiling demonstrates; for the latter, the pattern has become a part of the past and contentment has been replaced by despair. Quentin can neither accept nor reconcile himself to that change or to the possibility that a further change may make even his despair a thing of the past, and so he chooses death as a means of escaping the situation.

The structure of the section with its two sets of events, one past and the other present, reflects Quentin's problem. Throughout the day he can proceed quite mechanically with such chores as getting dressed, packing, writing letters, and generally tidying up the loose ends of his life at Harvard. To a large extent he can even make the appropriate gestures and speak the proper words expected of him by others. Meanwhile, his mind is occupied with echoes of the past which make themselves felt with increasing intensity until they threaten to prevent even a mechanical attention to the details

of living through that final day. Quentin cannot escape either his memories of the past or his involvement in the present. . . .

The order which Quentin had once built around Caddy is as rigid and inflexible as Benjy's and it shares Benjy's fear of change and his expectation that all experience should conform to his pattern. The cause of his ineffectuality and his ultimate destruction is the fact that his system antecedes his experience and eventually is held in defiance of experience. His is an ethical order based on words, on "fine, dead sound," the meaning of which he has yet to learn. He has, in short, separated ethics from the total context of humanity. Insofar as virginity is a concept, associated with virtue and honor, it becomes the center of Quentin's world, and since it is also physically present in Caddy, it forms a precarious link between his world and that of experience. Mr. Compson remarks that virginity is merely a transient physical state which has been given its ethical significance by men. What they have chosen to make it mean is something which is a defiance of nature, an artificial isolation of the woman. Caddy, who seems almost a symbol of the blind forces of nature, is an unstable guardian for that "concept of Compson honor precariously and . . . only temporarily supported by the minute fragile membrane of her maidenhead." Quentin can only try to buttress it with more words, with "some presbyterian concept of . . . eternal punishment." Since his emotional responses center on these concepts, Quentin is quite incapable of love for any human being, even Caddy. Despite his feverish preoccupation with ethics, he is unable to perform any ethical actions himself; even his death is not so much a protest as it is simply a withdrawal. Thus, it is not the time that is out of joint but Quentin's relation to time. . . .

The symbols and recurrent phrases that run through Quentin's section both intensify the emotional impact and reinforce the meaning. Such names as Jesus, St. Francis, Moses, Washington, and Byron not only add a richness of historical and literary allusion but convey the nature of Quentin's world. Into that world Benjy is admitted as "Benjamin the child of mine old age held hostage into Egypt" and Caddy as Eve or Little Sister Death. Mr. Compson forces an entry not as father or friend but as a voice which can juggle words and ideas while insisting on their emptiness. As for Quentin, he sees himself as the hero of the family drama, the "bitter prophet and inflexible corruptless judge." (10) Part of his outrage and frustration in connection with Caddy is that neither her husband nor her lover seems worthy, in his eyes, of assuming a role in

his world: Herbert is obviously despicable and Ames refuses to act in terms of Quentin's preconceptions.

The heavy, choking fragrance of honeysuckle dramatizes the conflict between his order and the blind forces of nature which constantly threaten to destroy it. Honeysuckle is the rife animality of sex, the incomprehensible and hateful world for which Caddy has abandoned his paradise, and hence it is also the symbol of his defeat. Yet honeysuckle is only a sensation, just as Caddy's affair with Ames is simply a natural event. It is Quentin who makes of the one a symbol of "night and unrest" and of the other the unforgivable sin. . . .

The constant references to the shadows and the mirror emphasize the barrier between Quentin and reality. It is not only Benjy but also Quentin who sees Caddy's wedding reflected in the mirror. Caddy, however, cannot be confined to its surface; she runs out of the mirror and out of his and Benjy's world. Similarly, Quentin sees her and Ames not as people but as silhouettes distorted against the sky. He is lost amid these shadows, feeling that they falsify the objects they pretend to reflect, yet unable to reach out beyond them. It is significant that he sees only those aspects of Caddy as shadows which he cannot incorporate into his world: it is her love affair and her marriage which he finds perverse, mocking, denying the significance they should have affirmed. The same feeling of mockery is present in his insistence that he has tricked his shadow. A man who is dead needs no shadow, but still his accompanies him throughout the day as if it were mirroring reality when in truth it is but aping another illusion.

The number of times that the shadow images are fused with images of water indicates that death by water is Quentin's way of reconciling his two worlds, of merging shadow and reality and tempering their conflict. Whatever suggestion of purification may be present, water is primarily a symbol of oblivion for Quentin. Both Quentin and Caddy run to the Branch to surrender themselves to its hypnotic rhythm which, like sleep, soothes the mind into unconsciousness, blurring thought and emotion, eliminating the necessity for acting. It is in the hope of making this peace eternal that Quentin surrenders his body to the water where the hard knots of circumstance will be untangled and the roof of wind will stand forever between him and the loud world.

With Jason's section we enter a world far different from Benjy's or Quentin's yet related to theirs through Caddy. It represents a third possible way of reacting to experience, as distorted yet as

"true" as the former two. Since Jason reacts logically rather than emotionally, his section offers no barriers to comprehension. His particular method of ordering and explaining his action in terms of cause and effect, profit and loss, is all too familiar. Yet logic, presumably the basis of human communication and hence of society, isolates Jason as effectively as the moral abstractions of Quentin or the complete dependence on sensations of Benjy. In the midst of Jefferson or even his family, he is by necessity as well as by choice alone. . . .

One of Jason's dominant characteristics, and the main source of humor, is his pride that he has no illusions about his family or himself. . . . The conviction that he alone has a firm grasp on reality results in a literalism untouched by any hint of qualification in Jason's thinking. . . . It is his very insistence on facing facts that causes his distorted view of Caddy, his family, and the whole human race. He cannot imagine that there might be other facts, other aspects of the situation, than the ones that directly affect him; as a result, he sees certain things so clearly that all others escape him. . . . His is a world reduced to calculation in which no subjective claims are tolerated and no margin for error allowed. This calculating approach to experience pervades his every act, no matter how trivial. . . . All [his] arrangements constitute Jason's way of protecting himself from any intrusion of the irrational. It is his method of assuming control over experience by preventing himself from becoming involved in circumstances he has not foreseen. . . . During his frantic pursuit of Miss Quentin the nature of the conflict in which Jason is involved becomes explicit. He realizes that his enemy is not his niece or even the man with the red tie; rather it is "the sequence of natural events and their causes which shadows every mans brow." . . .

In the last section we finally emerge from the closed world of the Compson Mile into the public world as represented by Jefferson. No longer colored by the subjectivity of a single point of view, the outward manifestations of appearance and behavior assume a new importance. We are still permitted occasional glimpses of Jason's mind but only as he reacts to experience and not as he attempts to control it. The primary result is that the whole history of the Compsons is given a wider reference. Absence and time have erased Caddy and Quentin from the scene, even if the promiscuity of the one and the suicide of the other originally had an impact beyond the family. And Caddy, at any rate, never existed in the novel except in the minds and memories of those whom she had

affected. In this larger context the sound and the fury of the family signifies very little if anything. . . .

In this section Dilsey emerges not only as a Negro servant in the Compson household but as a human being. With nothing to judge but her actions, with no prolonged ethical or religious polemics, her very presence enables the reader to achieve a final perspective on the lives of the Compsons. Mrs. Compson's nagging self-pity, Jason's carping exactions, Miss Quentin's thoughtlessness gain a dramatic actuality lacking while they were being filtered through an individual consciousness. Various contrasts between Dilsey and the others are delineated with striking clarity. The contrast becomes actual conflict where Dilsey and Jason are concerned. It is not only that Dilsey "survives," because, for that matter, so does Jason, but that her endurance has strength to suffer without rancor as well as to resist, to accept as well as to protest. She is the only one who challenges his word in the household, who defends the absent Caddy, Miss Quentin, Benjy, and even Luster from his anger. But more important, she challenges the validity and efficacy of his world by a passive and irrational resistance to which he has no counter. That someone should work without pay is so foreign to his system that he is helpless in the face of it.

There is no doubt but that Dilsey is meant to represent the ethical norm, the realizing and acting out of one's humanity; it is from this that the Compsons have deviated, each into his separate world. The mother and her two elder sons have abandoned their humanity for the sake of pride or vanity or self-pity. Both Benjy and Caddy are tests of the family's humanity, he simply because he is not fully human and she because her conduct creates a socio-moral hiatus between the family and Jefferson. Benjy's behavior is a constant trial to the family and to this extent counterpoints Caddy's lone disgracing act. Both challenge the family's capacity for understanding and forgiveness and the family fails both. Quite appropriately, the Compson Mile exists in an atmosphere not only of disintegration but of constriction. The property shrinks as the town begins "to encroach and then nibble at and into it." (7) The only room which seems to be lived in is Dilsey's kitchen; the others are so many private mausoleums. While each of the Compsons to some extent attempts to coerce experience and to deny his involvement in the sequence of natural events and their causes, Dilsey accepts whatever time brings. She alone never suffers that moment of rejection which is equated with death.

By working with circumstance instead of against it she creates

order out of disorder; by accommodating herself to change she manages to keep the Compson household in some semblance of decency. While occupied with getting breakfast, she is yet able to start the fire in Luster's inexplicable absence, provide a hot water bottle for Mrs. Compson, see to Benjy's needs, and soothe various ruffled tempers. All this despite the constant interruptions of Luster's perverseness, Benjy's moaning, Mrs. Compson's complaints, and even Jason's maniacal fury. The same calmness is evident with regard to Caddy's affair, Quentin's suicide, and the arrival of Caddy's baby. As she herself states, she has brought up Caddy and can do the same for Miss Quentin. And if it so happens that their conduct mocks all her care and love, then it is time to find another order in the subsequent confusion. Dilsey's attitude, as she lives it, is formed by her instinctive feeling that whatever happens must be met with courage and dignity in which there is no room for passivity or pessimism.

Her ability to stand steadfast without faltering in the face of circumstance finds further expression in her patient preoccupation with the present, which is the only possible way of living with time. This does not imply that Dilsey is cut off from the past but only that she deals with it as it is caught up in the present without attempting to perpetuate a part of it as Quentin does, or to circumvent it as Jason tries to do. In a sense, she is a living record of all that has happened to the Compsons made significant by her own strength and courage. It is a record of pain and suffering and change but also of endurance and permanence in change.

In describing Dilsey as an ethical norm it should be stressed that she propounds no system, no code of behavior or belief, and this despite the emphasis on the Easter service which she attends. Neither in her attitude nor in the service itself is there any reference to sin and punishment but only to suffering and its surcease. At no time does Dilsey judge any of the Compsons, not even Jason, though she does object at one point to those who frown on Benjy's presence in a Negro church. But her presence enables the reader to judge not systems but actions and hence to grasp the truth instinctively: "They [Negroes] come into white people's lives like that in sudden sharp black trickles that isolate white facts for an instant in unarguable truth like under a microscope." (189) And though she does not judge, Dilsey is never deceived; her comprehension of the relations between Caddy and the rest of the family is unerring.

Dilsey's participation in the Easter service is the one meaningful ritual in the book. As she proceeds sedately from house to church,

acknowledging greetings with proper reserve and dignity, she is still conscious of being, in some sense, a member of the Compson household with a certain prestige and obligations. With each member of the congregation similarly conscious of his own distinctive position in society, the Reverend Shegog begins using the magic of his voice. When he concludes, communication has been replaced by communion in which each member loses his identity but finds his humanity and the knowledge that all men are equal and brothers in their suffering.

Out of Dilsey's actions and her participation in the Easter service arise once more the simple verities of human life, which Faulkner's Stockholm address describes as "the old universal truths lacking which any story is ephemeral and doomed—love and honor and pity and pride and compassion and sacrifice." It is these truths which throw the final illumination not only on Caddy and the whole sequence of events that started with her affair but also on what each of the Compsons believed her to be. The splinters of truth presented in the first three sections reverberate with the sound and the fury signifying nothing. But out of those same events, the same disorder and confusion, come Dilsey's triumph and her peace, lending significance not only to her own life but to the book as a whole.

Concepts of Time in *The Sound and the Fury*

by Perrin Lowrey

Throughout *The Sound and the Fury* clocks and watches and references to time provide a ticking refrain to the central action. . . . Each of [the major characters] holds an idea of time which is appropriate to the theme Faulkner wishes to express and which serves the total structure he has created as well. . . . In the final structure the characters' time concepts are correlated artistically with the various time devices which serve the telling of the story. . . .

It is apparent that there are two actions, which have different time spans. One action takes place on April 6, 7, and 8 of the year 1928—it is an action which revolves around Jason and Miss Quentin. He antagonizes her; she steals his hoarded money and runs away; Jason chases her. This action is minor, though it is climactic and stems directly from the major action. But more important, the three-day action serves as a framework about which Faulkner can hang a larger—and much more complex—action; an action which embraces thirty years' time. The large action begins in 1898, when the Compson children were small, and ends on April 8, 1928. . . .

Essentially . . . the distinction to be made is between the action and the way in which the action is represented. If we consider as the major action all the important events that have happened in the Compson household over a generation, then the three-day action can be considered not only as climax but also as device, a means, one of the special techniques he uses to get his story told.

"Concepts of Time in The Sound and the Fury," *by Perrin Lowrey. From* English Institute Essays, 1952, *ed. Alan S. Downer (New York: Columbia University Press, 1954), pp. 57-82.* *Copyright © 1954, by the Columbia University Press.* *Condensed and reprinted with permission from the publisher.* *In the original, uncondensed essay, Lowrey, among other things, discusses more fully the arrangement of the four sections, the order and function of the dislocated time sequences, and the "cyclical" progression that begins and ends the novel with Benjy.*

Such a distinction leads us to another interesting observation about the chronology of the novel. Although Ben's mind ranges over the whole period of the major action, 1898 to 1928, the emphasis of his thought is on the period 1899 to 1910. Ben recalls only a few scenes which occur after 1910; he thinks only once or twice of things that happened in 1912, 1913, and 1915. He thinks most about his early childhood, the period from 1899 to 1905. In one sense, then, the novel, though apparently chaotic, is actually roughly chronological. Ben deals with the time around 1900 primarily, Quentin is obsessed with the events leading up to 1910, Jason's thoughts are focussed for the most part on the events between 1910 and 1928 (with an emphasis on the present), and the final section deals with 1928 exclusively. . . .

. . . If we put aside the intricate structure, what we see is the decline of a particular sort of Southern family. The Compsons, once a family proud and great, come to a terrible end. . . . The "curse" on the House of Compson has seemed obscure to most critics. The characters themselves explain it only superficially—Quentin says it is the "bad blood of the Bascombs"; Caddy says simply that they are cursed, and does not even pretend to know why; Old Man Compson thinks all men are cursed.

But when we begin to examine the concepts of time which Ben, Jason, and Quentin hold, some of the difficulty with motivation disappears. Each of the Compson sons has a concept of time which makes it difficult for him to live in his world. And these concepts of time are essentially signs to the reader, symptoms of something within the Compsons which brings each of them to final ruin. Only one person in the novel—Dilsey—escapes the wreckage of the crumbling house, and it is Dilsey . . . who holds a proper notion of time, who understands that time is a continuum. . . .

To speak of Ben's concept of time is in reality a contradiction, for Ben cannot conceive of time. For him, time does not exist. He is not conscious of the passing of time, nor of the continuity of events; he lives in a world where past is indistinguishable from present. Old Man Compson believes that even Ben is aware of "the sequence of natural events and their causes which shadows every mans brow." This is true to the extent that Ben unconsciously manages to keep the time sequence of an incident straight in his memory. But he never consciously relates cause and effect in a time relationship; when he burns his hand he says simply, "I put my hand out to where the fire had been. . . . My hand jerked back and I put it in my mouth." In Ben's world, sensation is

dominant; everything is momentary, fleeting. Because Ben is unaware of the lapse of time, he is always approaching, but never quite reaching, a pure specious present.

His lack of a concept of time is consistent with the other qualities of his mind, and the combination of these qualities allows Faulkner certain peculiar advantages in the structural sense. Because everything happens in the present for Ben, everything appears to him in dramatic terms. And because there is no past for Ben, Faulkner can give us a timeless view of the Compsons; he can cover the whole range of the action and look forward to all the incidents that are to follow. Furthermore, Ben's timeless view places the Compsons outside historical time. One of the functions of Dilsey's section is to put the downfall of the family into its historical context; thus, we see the family first in a situation opposite to that in which we see them finally.

The dislocations of the time sequence within Ben's section are natural functions of his mind, and it is these dislocations, brought about by Ben's lack of a time sense, that cause him to make ironic misinterpretations. Hearing the golfers call "caddie" in 1928, he thinks they, too, are seeking his sister Caddy, whom he lost in 1910. If the circumstances surrounding any two acts are similar, the two acts tend to merge in Ben's mind into one act; thus he confuses his grandmother's funeral, which occurred in 1899, with Caddy's wedding, which took place in 1910. Because he found Caddy in the lawn swing with a man in 1908, when he finds Caddy's daughter Quentin in the lawn swing twenty years later, he confuses the two events. They become one event for him, and in some ways the two women become for him one woman. Ben approaches, quite ironically, that timeless state which Quentin, in his section, struggles so hard to achieve.

If Ben is unconscious of time, Quentin is obsessed with it. . . . Quentin's thoughts about time are derived from his father's thoughts, as is much of his general philosophy. Essentially, Old Man Compson thinks of time as he thinks of everything else—as contradictory. Quentin says, "Father said clocks slay time. He said time is dead as long as it is being clicked off by little wheels; only when the clock stops does time come to life." But Quentin has certain desires concerning time which are quite different from his father's. It is important to see just what Quentin means when he says, "and then I was in time again." Quentin wants to get outside of time; he thinks of sleep as a temporary getting outside of it, and he thinks of death as a permanent getting outside of it. We

only discover his reasons for this desire as we approach the end of his section. First, he wants to escape time because he knows that passing time will blunt his intense pain over Caddy, and he does not want that to happen. His second reason for wanting to forget time is paradoxical. He has decided that one way to get outside of time is to kill himself, and he has set a time for his suicide. But if he can manage in some way to *forget* time before the appointed hour, everything will be all right. Unless he does manage to forget time, time will keep moving forward inexorably, the appointed hour of his death will arrive, and he will have to kill himself in order to forget time. This is the reason for Quentin's struggle, throughout his section, against finding out what time it is. Here, as in the rest of that section, Faulkner has done an extraordinary job of representing the inverted logic of the suicide.

All day long Quentin tries various dodges in his attempt to forget time. Though he breaks his watch, the watch continues to tick, and time keeps on going, and he finds he can escape neither time's passing nor his coming death. The watch has a further symbolic value as well; it has been passed down from his forefathers. Not only does it shadow again the larger progression in historical time which Faulkner is trying to suggest, but it also marks a difference between Quentin's attitude toward time and his forefathers' attitude toward time. The watch, though marking only mechanical time, is tempered by humanity and enriched by history because it can be passed on as a token from one generation to the next. Quentin cannot tolerate the watch; his ancestors not only tolerated it, but valued it as a symbol.

If Quentin can sometimes forget mechanical time (as symbolized by clocks), he cannot forget those natural phenomena which mark off spaces in time. The sun's movement and shadows cast by the sun occupy his thoughts throughout his day. When he walks through the woods late in the afternoon, there appears again the characteristic inversion of Quentin's logic. "As I descended the light dwindled slowly, yet at the same time without altering its quality, as if I and not light were changing, decreasing."

But natural and mechanical time may both be subsumed under the classification "temporal": There is a more basic opposition which Quentin's mind mirrors—the opposition between "temporal" and "eternal." What Quentin really wants is to get outside of time, to get into eternity. "Eternal" implies a state in which change and motion are transcended; that is, an infinitely prolonged specious present. And it is this state which Quentin wishes to achieve. Such

a concept of time is perfectly consistent with the dominant quality of Quentin's mind, emotion, or passion. Essentially, he tries all day to prepare himself for a mystical experience of the Absolute in which the contradictions of time and space are transcended. He attempts to whip himself up to an emotional trance, as it were.

His experience in the jeweler's shop reflects nearly all of his attitudes toward time. He manages to get past the shop at first by looking away quickly, but then he sees a clock "high up in the sun." That forces him to think of time again, and he returns to the shop. He uses his own broken watch as a pretext to ask the jeweler if "any of those watches in the window are right?" The jeweler thinks he wants to know what time it is and tries to tell him, but Quentin interrupts. "Don't tell me," he says, "please sir. Just tell me if any of them are right."

The jeweler ultimately gives him the answer he wants to hear—that none of the watches is correct. He wants to believe that watches lie, that they measure only apparent time, the opposite of real time. If there is only apparent time in the world, he may be able to get into real time without killing himself. But again he cannot escape, and the jeweler's shop becomes for him representative of the world, which is filled with the false ticking of clocks "like crickets in September grass" (natural and mechanical time are here joined once more). Only by leaving the shop can he escape false time. "I went out," he says, "shutting the door upon the ticking." Since he continually refers to death as a door, a perfect parallel is drawn: going out the door of the shop to get away from the ticking is like going out the door of death in order to escape time.

There are literally hundreds of cross references to time in Quentin's section; it is quite impossible even to list them all here. One or two instances are enough to illustrate the many forms of his obsession. The time of clock-hands holds all that Quentin wants to escape; the hands of the clock in the jeweler's window were "extended, slightly off the horizontal at a faint angle, like a gull tilting into the wind. Holding all I used to be sorry about like the new moon holding water, niggers say." When Quentin watches a schooner later, he sees gulls, and they bring up another relationship, the relation of time to space. There are three gulls near the schooner, "hovering above the stern like toys on invisible wires." And a little later he thinks,

> Father said a man is the sum of his misfortunes. One day you'd think misfortune would get tired, but then time is your misfortune

> Father said. A gull on an invisible wire attached through space dragged. You carry the symbol of your frustration into eternity.

It is noon by this time, and Quentin adds,

> I could hear my watch whenever the car stopped, but not often they were already eating. . . . Eating the buisness of eating inside of you space to space and time confused.

If he can just escape; if he can just be like the gulls hanging in static relation to the schooner, outside time and space, fixed and eternal, his problems will be solved. This is essentially the same idea that prompted him to tell his father that he and Caddy had committed incest so that they might be eternally isolated together in Hell.

Frequently he attempts to think of himself as already dead, or to remind himself that he will soon be dead. He can hardly think of the future; when he does, he immediately starts to use a jumble of verbs in the past tense. And he is continually changing present tenses into past tenses, especially when he uses the verb "to be." Sometimes there is an ironic confusion in his mind about past and present which is not unlike that in Ben's mind, and there is always an ironic mixture of the normal and the abnormal. He and the little Italian girl—who reminds him of Caddy—are walking by the river and come upon some boys swimming. This is the same river in which Quentin is to drown himself later in the evening. "Hear them in swimming, sister?" Quentin says, "I wouldn't mind doing that myself." And then he thinks, "If I had time. When I have time."

If Quentin's concept of time is central to his characterization, it also serves structure. His almost insane obsession with the relationship of time past and time present allows Faulkner to cut back and forth across the years 1899 to 1910 with a great deal of freedom; by using Quentin's time concept almost as an organizing principle, Faulkner can tell us all about Caddy's affairs, about the real relationship between Caddy and Quentin, and he can give an interpretation of all the family relationships hinted at in Ben's section. As we have seen, such knowledge is necessary if the reader is to understand the ironies and contradictions of Jason's section.

Jason is also obsessed with time, though in different manner and in slighter degree than is Quentin. All day long he rushes from place to place, but he never quite gets anywhere in time to accomplish his desires. Though he attempts to steal and hoard time just as

he does money—and in a sense Jason thinks of time as money—he is always just a little too late. He "just misses" catching Miss Quentin and the man in the red tie; he is eternally late in getting cotton market reports; when the market falls, he finds out too late to save his capital. But his lateness is always self-induced; it is always a product of his almost frantic dashing about. Like a good many of Jason's doings, this tendency to be so busy saving time as never to have any becomes funny. At the end of this day, almost wild with frustration, he makes a last trip to the Western Union office and writes out a sardonic wire to his broker. The operator lets Jason write it out, and "then he looked at the clock. 'Market closed an hour ago,' he says."

Jason comes very close to the truth, though he does not realize it, when Miss Quentin asks him for money. "I haven't got any money," he says. "I've been too busy to make any." He is always telling someone he hasn't got time. "You'll have to go to the telegraph office and find that out," he says. "They'll have time to tell you. I haven't." There is a reverse side to this tendency in Jason as well. Because he himself steals and then wastes time, he suspects everyone else of stealing or wasting time, particularly Negroes. He accuses Old Job of taking time off to go to the tent-show, though he himself has been out chasing Miss Quentin; he accuses Dilsey of wasting time over lunch, though he himself is late for lunch; he fidgets while a Negro brings his car up, and says, quite characteristically, "After about a week he got back with it."

Thus, Jason never thinks of time as a continuum, but always in a mechanical and minute-to-minute sense. He has a fatalistic attitude toward time, as well; he always knows that "it's only a question of time," or he "knew all the time" that something was going to happen. Because time represents money to him, he has a tendency to measure time in terms of the first and last of the month; the times when bills come due and money comes in. Unlike Quentin, he does not believe watches lie, but quite the contrary; men lie, but watches, because they are mechanical devices, are to be trusted. When his boss, Earl, checks his watch against the town clock, Jason says, "You ought to have a dollar watch. It won't cost you so much to believe its lying every time."

Jason's view of time is consistent with his general mental attitude. His dominant faculty is reason, but because his reason is never tempered by sensation or emotion, he always comes to wrong conclusions. His mechanical view of time is a concept as false as either Ben's or Quentin's, though at the opposite extreme from

theirs. His misunderstanding of the nature of time and his always being rushed and a little too late are symptoms of those traits in Jason which make it impossible for him to live well in his world. Jason's concept of time does less for the structure of the novel than Ben's or Quentin's. It allows Faulkner to emphasize the present, something which is desirable at this point, but primarily, it simply serves to characterize Jason.

It is when we begin to consider Dilsey's concept of time, however, that the real contrast to the time concepts held by the three Compson sons appears. Dilsey is aware of time, and aware of it in what might be called the "correct way." She is neither obsessed with time, as Jason and Quentin are, nor is she insensible of it, as Ben is. Whereas Jason tends to think of time only as something concrete, something to be used, and Quentin tends to think of time as an abstraction, Dilsey thinks of time in both senses.

Her first reference to time is an interesting one, because it involves the lying of a clock, something which both Quentin's and Jason's sections contain. And in certain respects the clock is startlingly similar to Quentin's broken watch. But Dilsey takes the clock's incorrectness as a matter of fact, and corrects for it automatically.

> On the wall above a cupboard, invisible save at night, by lamp light and even then evincing an enigmatic profundity because it had but one hand, a cabinet clock ticked, then with a preliminary sound as if it had cleared its throat, struck five times.
>
> "Eight oclock," Dilsey said.

The kitchen clock does not obtrude, then, as Quentin's loud-ticking watch did; whereas Quentin's watch had no hands, Dilsey's has one hand; when it lies, Dilsey knows by how much it lies.

And because Dilsey regards time correctly, she manages to accomplish those things which are necessary during the morning. Chaos breaks out around her, yet she finds time for everything, and even gets to church on time. Whereas clocks contribute to disorder in Quentin's and Jason's worlds, in Dilsey's kitchen the clock reflects order and peace.

> Then there was no sound in the kitchen save the simmering murmur of the kettle and the clock.
>
> . . . The clock tick-tocked, solemn and profound. It might have been the dry pulse of the decaying house itself; after a while it whirred and cleared its throat and struck six times.

On the practical plane, Dilsey's sensible attitude of accepting things as they occur allows her to operate successfully in her world. This attitude is summed up in her answer to Luster's question. "Is we gwine to church?" Luster asks. "I let you know bout dat when de time come," Dilsey says. But her attitude toward time is not merely practical. She has, as well, a proper understanding of the continuum of time, and for her eternity is an easy concept. When the Reverend Shegog begins the emotional part of his sermon, he launches into his theme by reminding the congregation that all generations pass away.

> Dey passed away in Egypt, de swingin chariots; de generations passed away. Wus a rich man: what he now, O breddren? Was a po man: what he now, O sistuhn? Oh I tells you, ef you aint got de milk en de dew of de old salvation when de long, cold years rolls away!

As he continues, Dilsey's thoughts run to Christ's birth and death and resurrection; for her, these events are so vivid as to be of the present. And because she grasps these ideas about the long reaches of time, she begins to think of the Compsons, who occupy so brief a place in history.

> "I've seed de first en de last," Dilsey said. . . .
> "First en last whut?" Frony said.
> "Never you mind," Dilsey said. "I seed de beginnin, en now I sees de endin."

Dilsey, then, realizes what has happened to the Compsons, and she sees them in their proper historical perspective. In her mind there is an interaction of all the faculties; sensation and emotion and reason work together, and this interaction allows her to understand time in its several senses. The opposition between temporal and eternal fades away, so far as Dilsey is concerned, when she lives by religion, and because it does, she sees the history of the Compsons properly. When she returns to her kitchen and once again hears the clock, the practical and the abstract senses of time merge.

> While she stood there the clock above the cupboard struck ten times. "One oclock," she said aloud, "Jason aint comin home. Ise seed de first en de last," she said, looking at the cold stove, "I seed de first en de last."

Dilsey's concept of time, then, serves structure as well as theme. Through her eyes the reader sees the Compson family in the proper historical perspective, which a correct time-sense gives. And her

concept of time is put into direct contrast to both Jason's and Ben's in the final section. Ben's wailing, which "might have been all time and injustice and sorrow become vocal for an instant by a conjunction of planets," is set against Dilsey's thoughts as she sits stroking Ben's head and says, "Dis long time, O Jesus, dis long time." And while Dilsey is thinking of how Christ's birth and the present and eternity are all related in time, Jason, through his compulsion of haste, has come to the end of his rope in Mottson, and has become "a man sitting quietly behind the wheel of a small car, with his invisible life ravelled out about him like a worn-out sock." It is with Dilsey's section that the keystone to the arch of the whole book is dropped into place.

The Sound and the Fury is not a philosophical presentation of time concepts. Considered in context, time concepts and time devices work as integrating factors, factors which help the artist impose upon his material a form at once organic and effective and final.

Man, Time, and Eternity

by Cleanth Brooks

The salient technical feature of *The Sound and the Fury* is the use of four different points of view in the presentation of the breakup of the Compson family. . . . The reader's movement through the book is a progression from murkiness to increasing enlightenment, and this is natural, since we start with the mind of an idiot, go on next through the memories and reveries of the Hamlet-like Quentin, and come finally to the observations of the brittle, would-be rationalist Jason. Part of the sense of enlightenment comes simply from the fact that we are traversing the same territory in circling movements, and the cumulative effect of names and characterizations begins to dramatize for us with compelling urgency a situation we have come to accept almost as our own. . . . We do learn what it is like to live in such a family through being forced to share the minds of the three brothers in their special kinds of obession. The sense of frustration and "entrapment" is overpowering. . . .

The states of consciousness of the three brothers provide three quite different modes of interpretation. Consider them, for a moment, under the rubric of poetry. Benjy's section is filled with a kind of primitive poetry, a poetry of the senses, rendered with great immediacy, in which the world—for Benjy a kind of confused, blooming buzz—registers with great sensory impact but with minimal intelligibility. Quentin's section is filled with poetry too, though his is essentially decadent: sensitive but neurotic and hopeless, as it rings sadly through a series of dying falls. Entering

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"Man, Time, and Eternity," by Cleanth Brooks. From William Faulkner: The Yoknapatawpha Country *(New Haven: Yale University Press, 1963), Chap. 15.* *Copyright © 1963 by Yale University Press.* *Condensed and reprinted with permission from the publisher. The original essay includes a fuller discussion of all the major characters in the novel. Especially notable are Brooks' discussions of Quentin (the son) as "a classic instance of the courtly lover," of Quentin (the girl) as a symbol of the final disintegration of the Compson family, and of the relevance of the title's* Macbeth *allusion to the book's themes.*

Jason's section, we have no poetry at all, since Jason, the "sane" man, has consciously purged his mind of every trace of this perilous and impractical stuff. (One might claim, to be sure, that Jason's section does in fact attain to poetry, since perfect expression is in itself a kind of poetry. Jason's brilliant, if unconscious, parade of his vulgarity and his relentless exposure of his essential viciousness do carry prose—though ordinary and unpretentious—to the very brink of poetry.) With the last section we again encounter poetry, but of a more usual kind, especially in those passages which reveal Dilsey's reaction to the Easter service; and here it is neither primitive nor decadent, but whole, complex, and mature.

We can look at the four sections in quite another way, noticing what different conceptions of love they imply. Benjy represents love in its most simple and childlike form. His love for Caddy is intense and unreflective. . . . Quentin's love for Caddy is self-conscious, formal, even abstract. . . . He is not really in love with his sister's body, only in love with a notion of virginity that he associates with her. . . . In contrast with this incestuously Platonic lover, Jason has no love for Caddy at all, and no love for anyone else. . . . The relationship he desires is a commercial one: you know where you stand; there is no romantic nonsense about it. Jason, if he could, would reduce all relationships to commercial transactions.

Another way in which to contrast the first three sections is to observe the different notions of time held by the Compson brothers. Perrin Lowrey finds that each of the brothers has a defective sense of time. . . . Jean-Paul Sartre has argued, in an essay that has proved most influential, that Faulkner's characters, because they are committed to the past, are helpless. The Faulknerian character's point of view, as Sartre described it in a graphic metaphor, is that of a passenger looking backward from a speeding car, who sees, flowing away from him, the landscape he is traversing. For him the future is not in view, the present is too blurred to make out, and he can see clearly only the past as it streams away before his obsessed and backward-looking gaze. Sartre's account of the matter does apply in good measure to Quentin, but it does not apply to many of Faulkner's characters and it is certainly not to be attributed to Faulkner himself. Perhaps a more accurate way of stating the truth that inheres in Sartre's view is to say: man's very freedom is bound up with his sense of having some kind of future. Unless he can look ahead to the future, he is not free. The relation that the three Compson brothers bear to the future and to time

in general has everything to do, therefore, with their status as human beings. Benjy . . . is locked almost completely into a timeless present. He has not much more sense of time than an animal has, and therefore he possesses not much more freedom than an animal does. . . . Quentin's obsession with the past is in fact a repudiation of the future. It amounts to the sense of having no future. . . . Jason, by insisting on seeing time only with regard to something to be done, is incapable of any real living. . . . Jason is so committed to preparation for the future that he is almost as enslaved as are his brothers.

. . . To Dilsey neither the past nor the future nor the present is oppressive, because to her they are all aspects of eternity, and her ultimate commitment is to eternity. It may be useful therefore to notice how the plight of each of the brothers constitutes a false interpretation of eternity. Benjy lives in a specious eternity: his present does not include all in timelessness—past, present, and future gathered together in a total pattern—but is a purely negative eternity, since it contains no past and no future. Quentin, we may say, wants to take eternity by storm—to reach it by a sort of shortcut, which in effect means freezing into permanence one fleeting moment of the past. Eternity is thus for Quentin not something which fulfills and enfolds all time, but simply a particular segment of time, like one note of music infinitely sustained. Jason is committed neither to a timeless present nor to a frozen past but to a making ready for the truly happy state. Jason's eternity is the empty mirage of an oasis toward which he is constantly flogging his tired camel and his tired self.

Though these patternings do emerge from a contemplation of the first three sections, and though they are important for an understanding of the novel, they do not show on the surface. The reader's impression of *The Sound and the Fury* is not of an elaborately formal abstract structure but quite the reverse. Rarely has a novel appeared so completely disordered and unconnected and accidental in its concreteness. . . . The patterns are there, but the knowledge that they are there is bought too dearly if it results in turning the three brothers into abstractions, mere stages in a dialectic. Quentin, for example, is a human being who, in spite of his anguished speculations upon the nature of time, is related to a culture; he is not a monstrous abstraction but a young man who has received a grievous psychic wound.

A way of seeing Quentin in a different, and perhaps a fuller, perspective is to note that he is another of Faulkner's many Puri-

tans. . . . Quentin reveals his Puritanism most obviously in his alarm at the breakdown of sexual morality. When the standards of sexual morality are challenged, a common reaction and one quite natural to Puritanism is to try to define some point beyond which surely no one would venture to transgress—to find at least one act so horrible that everyone would be repelled by it. . . .

Whatever the special causes of Quentin's spiritual malaise, the general conditioning cause is quite evident. The curse upon Quentin and the rest of the Compsons is the presence of their hypochondriac, whining mother. Again and again on his last day of life he says to himself, "If I only had a mother," and he remembers associating his mother with a scene pictured in one of the books in the family library. There was portrayed "a dark place into which a single weak ray of light came slanting upon two faces lifted out of the shadow" (p. 191). In Quentin's troubled memory the pictured faces become those of his mother and father. He remembers that he would feel a compulsion to turn back to the picture until "the dungeon was Mother herself she and Father upward into weak light holding hands and us lost somewhere below even them without even a ray of light." Remembering his mother on the day of his death, Quentin says to himself: "Done in Mother's mind though. Finished. Finished. Then we were all poisoned" (p. 121).

The Sound and the Fury has on occasion been read as another Faulknerian document describing the fall of the Old South. Perhaps it is, but what it most clearly records is the downfall of a particular family, and the case seems rather special. The basic cause of the breakup of the Compson family—let the more general cultural causes be what they may—is the cold and self-centered mother who is sensitive about the social status of her own family, the Bascombs, who feels the birth of an idiot son as a kind of personal affront, who spoils and corrupts her favorite son, and who withholds any real love and affection from her other children and her husband. Caroline Compson is not so much an actively wicked and evil person as a cold weight of negativity which paralyzes the normal family relationships. She is certainly at the root of Quentin's lack of confidence in himself and his inverted pride. She is at least the immediate cause of her husband's breakdown into alcoholic cynicism, and doubtless she is ultimately responsible for Caddy's promiscuity. . . .

Mr. Compson by 1910 was a defeated man. Perhaps he had always been a weak man, not endowed with the fighting spirit necessary to

save his family. But there are plenty of indications that he was a man possessed of love and compassion. . . . Evidently, the knowledge of his daughter's wantonness had hit Mr. Compson hard, and his parade of cynicism about women and virginity, so much of which Quentin recalls on the day of his death, must have been in part an attempt to soften the blow for Quentin and perhaps for himself. We miss the point badly if we take it that Mr. Compson, comfortable in his cynicism, simply didn't care what his daughter did.

Quentin was apparently very close to his father and the influence of his father on him was obviously very powerful. The whole of the Quentin section is saturated with what "Father said" and with references to comparisons that Father used and observations about life that Father made. Though his father seems to have counseled acquiescence in the meaninglessness of existence, it is plain that it was from him that Quentin derived his high notion of the claims of honor. . . . Quentin is emotionally committed to the code of honor, but for him the code has lost its connection with reality: it is abstract, rigidified, even "literary." Quentin's suicide results from the fact that he can neither repudiate nor fulfill the claims of the code. . . .

The third brother, Jason, has repudiated the code of honor. He has adopted for himself a purely practical formula for conduct. Money is what counts. . . . But though Jason's ostensible code is purely practical, reducing every action to its cash value, his conduct has in fact its nonpractical aspect. For Jason harbors a great deal of nonpractical and irrational bitterness, even sadism. . . . Sanity as Jason exemplifies it is something inhuman. Jason does not love even his mother, Faulkner tells us, for he is "a sane man always," and love always involves a contradiction of such sanity. Benjy's idiocy and Quentin's quixotic madness are finally less inhuman than Jason's sanity. To be truly human one must transcend one's mere intellect with some overflow of generosity and love. Faulkner tells us that Jason is able to compete with, and even hold his own with, the Snopeses. This is the highest accolade that Faulkner can bestow on Jason, and of course, the worst damnation that he can utter. When a Compson turns Snopes, then the family has indeed run out, and the end of an order has come.

The section devoted to Jason has in it some of the most brilliant writing that Faulkner ever did. . . . Faulkner does more in these eighty pages to indict the shabby small-town businessman's view of life than Sinclair Lewis was able to achieve in several novels on the

subject. Jason takes his place as one of the half-dozen of Faulkner's most accomplished villains. . . . A common trait in Faulkner's villains is the lack of any capacity for love. Their lack of love shows itself in two ways, two ways that come eventually to the same thing: their attitudes toward nature and toward women. They do not respond to nature—they may very well violate nature. In quite the same way, they have no interest in women, or use them as means to their own ends. . . . Jason Compson, with no interest in nature, or in women except as objects to be manipulated, is of this breed. . . .

The downfall of the house of Compson is the kind of degeneration which can occur, and has occurred, anywhere at any time. The real significance of the Southern setting in *The Sound and the Fury* resides, as so often elsewhere in Faulkner, in the fact that the breakdown of a family can be exhibited more poignantly and significantly in a society which is old-fashioned and in which the family is still at the center. The dissolution of the family as an institution has probably gone further in the suburban areas of California and Connecticut than it has in the small towns of Mississippi. For that very reason, what happens to the Compsons might make less noise and cause less comment, and even bring less pain to the individuals concerned, if the Compsons lived in a more progressive and liberal environment. Because the Compsons have been committed to old-fashioned ideals—close family loyalty, home care for defective children, and the virginity of unmarried daughters—the breakup of the family registers with greater impact.

The decay of the Compsons can be viewed, however, not merely with reference to the Southern past but to the contemporary American scene. It is tempting to read it as a parable of the disintegration of modern man. Individuals no longer sustained by familial and cultural unity are alienated and lost in private worlds. One thinks here not merely of Caddy, homeless, the sexual adventuress adrift in the world, or of Quentin, out of touch with reality and moving inevitably to his death, but also and even primarily of Jason, for whom the breakup of the family means an active rejection of claims and responsibilities and, with it, a sense of liberation. . . .

The one member of the Compson household who represents a unifying and sustaining force is the Negro servant Dilsey. . . . Faulkner does not present Dilsey as a black fairy-godmother or as a kind of middle-aged Pollyanna full of the spirit of cheerful optimism. Even his physical description of her looks in another direc-

tion. We are told that she had once been a big woman, but now the unpadded skin is loosely draped upon "the indomitable skeleton" which is left "rising like a ruin or a landmark above the somnolent and impervious guts, and above that the collapsed face that gave the impression of the bones themselves being outside the flesh, lifted into the driving day with an expression at once fatalistic and of a child's astonished disappointment" (p. 282). What the expression means is best interpreted by what she says and does in the novel, but the description clearly points to something other than mindless cheeriness. Dilsey's essential hopefulness has not been obliterated; she is not an embittered woman, but her optimism has been chastened by hurt and disappointment.

Faulkner does not make the mistake of accounting for Dilsey's virtues through some mystique of race in which good primitive black folk stand over against corrupt wicked white folk. Dilsey herself has no such notions. When her son Luster remarks of the Compson household: "Dese is funny folks. Glad I aint none of em," she says: "Lemme tell you somethin, nigger boy, you got jes es much Compson devilment in you es any of em" (p. 292). She believes in something like original sin: men are not "naturally" good but require discipline and grace.

Dilsey, then, is no noble savage and no *schöne Seele.* Her view of the world and mankind is thoroughly Christian, simple and limited as her theological expression of her faith would have to be. On the other hand, Dilsey is no plaster saint. She is not easy on her own children. ("Dont stand dar in de rain, fool," she tells Luster.) She does not always offer the soft answer that turneth away wrath. She rebukes Mrs. Compson with "I dont see how you expect anybody to sleep, wid you standin in de hall, holl'in at folks fum de crack of dawn," and she refuses Mrs. Compson's hypocritical offer to fix breakfast, saying: "En who gwine eat yo messin? Tell me dat" (p. 287). Dilsey's goodness is no mere goodness by, and of, nature, if one means by this a goodness that justifies a faith in man as man. Dilsey does not believe in man; she believes in God.

Dilsey's poverty and her status as a member of a deprived race do not, then, assure her nobility, but they may have had something to do with her remaining close to a concrete world of values so that she is less perverted by abstraction and more honest than are most white people in recognizing what is essential and basic. In general, Faulkner's Negro characters show less false pride, less false idealism, and more seasoned discipline in human relationships. Dilsey's race has also had something to do with keeping her close

to a world still informed by religion. These matters are important: just how important they are is revealed by the emphasis Faulkner gives to the Easter service that Dilsey attends.

The Compson family—whatever may be true of the white community at large in the Jefferson of 1910—has lost its religion. Quentin's sad reveries are filled with references to Jesus and Saint Francis, but it is plain that he has retreated into some kind of Stoicism, a version which is reflected in his father's advice to him: "We must just stay awake and see evil done for a little." Quentin's reply is that "it doesn't have to be even that long for a man of courage" (p. 195), and the act of courage in the Roman style takes Quentin into the river. Mrs. Compson, when she finds that the girl Quentin has eloped, asks Dilsey to bring her the Bible, but obviously Mrs. Compson knows nothing about either sin or redemption. Her deepest concern is with gentility and social position. And Jason, as we have seen, worships only the almighty dollar.

Christian and Freudian Structures

by Carvel Collins

Most readers of *The Sound and the Fury* have been aware ever since its publication in 1929 that three of its four sections are set on Easter Sunday and the two days preceding it, and that the dates of these three days appear as the section headings. . . . The date of Quentin Compson's monologue turns out to fall on a Thursday so that even though it is in 1910 rather than the 1928 of the other three carefully dated sections, it makes Quentin's section form with them a sequence of Thursday, Friday, Saturday, and Sunday. And Quentin's monologue, bearing this Thursday date, contains the elements of Christ's experience on Holy Thursday. The parallel with the Bible and liturgy is rich in detail, and here I should like to list a few of the points of similarity: Quentin has a Last Supper not only when he joins Shreve and Gerald and their companions in the picnic with its wine (and blood) but when he "breaks bread" with the little Italian girl in a parallel with the establishment of the Eucharist and its later ritual, even including Holy Thursday's presanctification of the Host. Quentin's tortured conversation with his father is an important part of his memories during this monologue which takes place on the same day of the week as Christ's anguished calling upon His Father. Quentin is captured by a mob as Christ was. And, like Christ, he is taken before a magistrate.[1]

"Christian and Freudian Structures," [Editor's title,] by Carvel Collins. From "The Pairing of The Sound and the Fury *and* As I Lay Dying," The Princeton University Library Chronicle, *XVIII (Spring, 1957), 115-19.* *Copyright © 1957, by the Princeton University Library. Reprinted with permission from the author and the publisher.*

[1] In a letter to the editor, Professor Collins has extended this argument as follows: "The date at the head of Quentin's monologue is the date of the Octave of Corpus Christi in 1910, and Corpus Christi is Holy Thursday reenacted in a happier context at another time of year and with the addition of new elements, one of them the carrying of the bread through the streets (cf. Quentin and the little Italian girl with her loaf)."

Jason's section, bearing the date of Good Friday, 1928, shows this Compson son going through events symbolically parallel with those Christ was involved in on the Friday of His Passion. Good Friday is a day on which Christ's mother was closely associated with his suffering: Mrs. Compson—not the father as in Quentin's section—appears at length in this monologue, which also has its Magdalen in Jason's Memphis friend. Jason's name seems significant, for though it has been said to relate him to the seeker of the Golden Fleece it was also used for "Jesus" by Hellenized Jews. Christ went upon the Cross at noon of this day and died there at three o'clock: Jason, being commercially crucified, enters cotton speculation at noon and is sold out of the market by his Jewish brokers at three. Christ's soul went to harrow Hell: when Jason tells his niece to go to Hell she replies that she will, and after his commercial crucifixion is over at three he leaves town chasing her and her circus companion whose red necktie Jason says he will make Hell's latchstring. . . .

The monologue of Benjamin Compson, the idiot, bears the date of Holy Saturday, 1928. Robert M. Adams correctly says that tradition holds that Christ spent Holy Saturday in Hell redeeming such pre-Christian worthies as Adam, and that in this monologue we are sunk in the mind of the idiot Benjy.[2] But his opinion that Benjy is Adam and that the young attendant of Benjy is Christ seems to be in error. Instead, Benjy, like his brothers in the other two monologues, is going through the events Christ went through on a particular day of His Passion. Benjy's birthday candles are reminiscent of the paschal candle which is a large feature of church ritual on Holy Saturday. Fire fascinates Benjy on this day of ritualistic lighting of the new fire. On this traditional day of christening there is considerable ado about the naming of Benjy. And Benjy's tormenting young attendant is certainly an agent of Hell.

In the novel's fourth section, bearing the date of Easter Sunday, 1928, the events involving the Compson family are parallel with those involving Christ on Easter. As one example: Miss Quentin's empty room and abandoned lingerie have pointed relationship with Christ's empty tomb and discarded grave clothes.

There was a time when people presented with this opinion that the structure of *The Sound and the Fury* is in close and sustained

[2] Robert M. Adams, "Poetry in the Novel: or, Faulkner Esemplastic," *Virginia Quarterly Review*, XXIX (Summer, 1953), 419-434. See also Sumner C. Powell, "William Faulkner Celebrates Easter, 1928," *Perspective*, II (Summer, 1949), 195-218.

parallel with the Passion would reply that, though Mr. Faulkner might once have made considerable use of such a parallel in creating the character and circumstances of Joe Christmas in *Light in August,* it was inconceivable that he would carry a parallel of this sort to such lengths as I believed he had in *The Sound and the Fury*. But that was before the appearance in 1954 of *A Fable,* with its close, sustained, and obvious parallel between the French pacifist soldier and the Prince of Peace.

Examination of these motifs in *The Sound and the Fury* and the array of details which cannot be presented here make clear that the Compson sons are in parallel with Christ but, significantly, by inversion. For example, Christ pleaded to be released from the next day's torture if such release would not interfere with His Father's plans, but Quentin pleads with his father for punishment —which is refused him. When Benjamin is submerged like Christ on Holy Saturday, he does not, like Christ, dominate Hell; on the contrary, he is a victim of it. And whereas Holy Saturday is a time of christening, of name giving, an important fact about Benjy which is presented in his monologue on Holy Saturday is that *his* name has been taken away. In short, God's Son passed through the events of the Passion and rose as a redeemer; the Compson sons pass through parallel events but go down in failure. And they do so because love, which Christ preached as an eleventh commandment, is lacking or frustrated or distorted in their family. The major theme of the novel is not the sociology of a section of the South but the psychology of certain aspects of human life wherever found.

This interpretation of *The Sound and the Fury* is bolstered by another structural system in the novel. One problem of part of the novel's Christian parallel is that all three Compson sons appear in parallel with Jesus, when a single figure running through the whole parallel would have made for a more easily apprehended unity. But it seems to me that the three Compsons merge at a symbolic level into what is, in a sense, a single figure: Benjamin lives and operates at the level of the primitive and inarticulate id as Freud described it; Quentin at that of the ego, which Freud presented as a battleground between the urges of the id and the restraints of the super-ego; and Jason at that of the repressive super-ego. Thus, though the wonderfully unbroken surface story of the novel shows these three Southern men to be separate brothers believably and concretely involved in realistic events, a hidden and abstract level merges them for certain purposes into one personality. For example,

Benjamin (who, like the id as Freud described it, has no sense whatever of time or sequence) goes to sleep at the end of his monologue; on the next page, in the first sentence of the next son's monologue, Quentin wakes saying (in keeping with Freud's description of the ego as the first part of the personality to become aware of time), "Then I was in time again." [3] Whether Mr. Faulkner did or did not consciously put this second system into the novel, it is impossible to say. But one would like to think so, for to merge the three sons into one in this way helps not only to pull together the parallel with Christ but to elucidate further the theme of the effects of lack of love.

[3] Collins argues in much greater detail for the Freudian analogies in "The Interior Monologues of 'The Sound and the Fury,'" *English Institute Essays, 1952*, ed. Alan S. Downer (New York: Columbia University Press, 1954), pp. 29-56.

Quentin as Romantic

by Robert M. Slabey

Quentin's stream of consciousness is filled with allusions. He is, quite literally, sitting upon the shore, with the arid plain behind him, trying to set his life in order. These fragments from literature and history he would "shore" against the ruins. The number of likenesses which have been found between Quentin and other literary figures gives some indication of the rich texture of the novel. Quentin has been likened to Hamlet (the time is out of joint and he is unable to set it right; his melancholy, indecision, and obsession with the sexual sin in women); to Macbeth (the projection of his own inner chaos onto the world; the concept of life as empty, meaningless, futile, like "a walking shadow"); to Dante's Paolo (the desire to suffer eternally in hell with his lover, "beyond the clean flame"); to Raskolnikov (similar family relationships; concerned with his sister's virginity; unsteady, masochistic university student, planning murder, contemplating suicide by drowning); to Stephen Dedalus (alienated and attached to homeland, preoccupied with time, haunted with feelings of guilt); to Scott's Quentin Durward (Scottish ancestry, valuing honor in an age which has abandoned it); and to Prufrock ("sick," weak, spiritless, withdrawing from life, "not Prince Hamlet"). One distinctive feature to be found to some degree in each of these figures is the Romantic sensibility: all of them are clinging to an impossible ideal in the face of hard facts; all are egocentric, even narcissistic, trying to live in a private inner world of their own, in a way committing intellectual incest. . . .

The Romantic sensibility is a movement towards what Allen Tate calls "The Angelic Imagination" and what Father William Lynch calls "Manichaean Dissociation." . . . In Quentin there is

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"Quentin as Romantic," [Editor's title,] by Robert M. Slabey. From "The 'Romanticism' of The Sound and the Fury," The Mississippi Quarterly, *XVI (Summer, 1963), 152-57.* *Copyright © 1963 by Mississippi State University. Condensed and reprinted with permission from* The Mississippi Quarterly *and Robert M. Slabey.*

a Manichaean revulsion against the physical, the sexual, the limited, the temporal, a romantic repudiation of the immediate realities of human life, and a direction toward the infinite and the timeless. Quentin is obsessed with keeping his body pure from stain . . . ; in like manner, his suicide is a gesture against human contingency, a setting the spirit free from the pollution of the flesh. . . .

Quentin, in his desire to "eternalize" his grief, is again the Romantic. This desire is for the "eternal present" of Keats, the arrested action "out of time," the supreme moments immortalized on a Grecian urn. . . . Death becomes a "poetic" experience, an encounter with eternity in the present moment, the eternal imprisonment of a temporary ecstasy. The moment of death is the moment when time stops, when the present becomes past and the future does not exist. *Eros* and *thanatos* are inseparable. When the lover realizes that love cannot be fulfilled in life, he flees to death but still longs for an earthly answer to his desires. Again this is Quentin's story: the conflict between passion and reason, the ideal and the real, the movement away from the realm of actual experience, and the identification of love and death. Quentin is fastidious; his primping, washing himself, and brushing his clothes before his suicide resemble the actions of a man preparing to meet a lover. And Quentin is such a man: he is in love with death. . . .

Quentin would deny the shadow-part of his personality, the "underground" forces of life; he tries to appear better, more virtuous, and more rational than he really is. Ironically, the shadow, which he would repress, plays a large part in his downfall; much of the darkness which he finds in the exterior world is in reality a projection of his own diseased mind ("Life's but a walking shadow"). He does not recognize that part of the family's collapse is his own doing. Underneath the casual, futile, and sometimes chaotic events of June 2, 1910, the Shadow is steadily leading him to his death. Quentin never knows that the one thing he cannot escape is himself. His father had told him, "you are still blind to what is in yourself to that part of general truth the sequence of natural events and their causes which shadows every mans brow even benjys."

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APPENDIX

Compson Genealogy

Map of the Compson Property

Chronology and Scene Shifts in Benjy's and Quentin's Sections

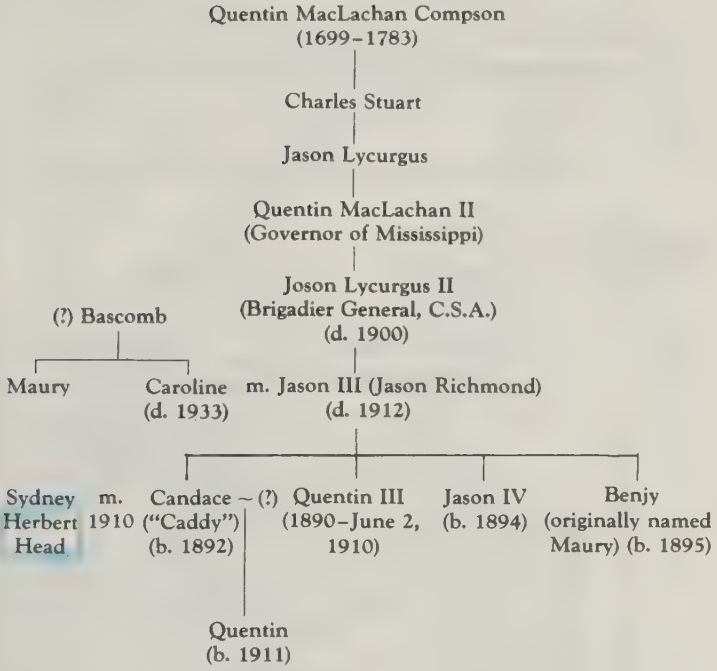
Map of the Compson Property:

George R. Stewart와 Joseph M. Backus의 공동 논문 "'Each in Its Ordered Place': Structure and Narrative in Benjy's Section of *The Sound and the Fury*," *American Literature*, XXIX (January 1958)에서 전재했다.

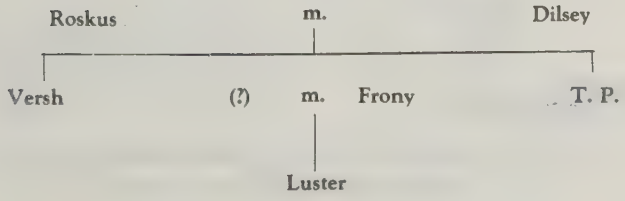
Chronology and Scene Shifts:

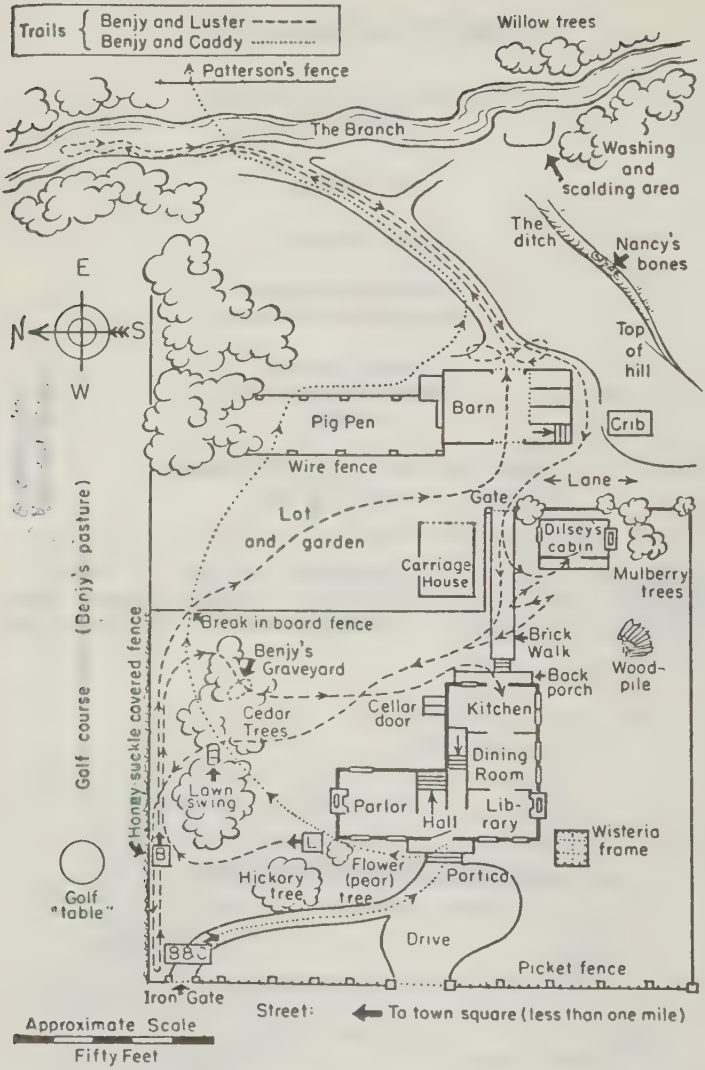
Edmond L. Volpe의 *A Reader's Guide to William Faulkner* (New York: Farrar, Straus, Giroux, 1964)를 참고하여 편저자가 수정 보완하였다. 페이지 수는 〈신아사 텍스트〉에 따라 밝혀 두었다.

COMPSON GENEALOGY



GIBSON GENEALOGY





Map of the Compson property and the surrounding area. (Less than one mile south of Jefferson, Mississippi.)

CHRONOLOGY AND SCENE SHIFTS

Section I: Chronology of Scenes

	Scene	*Date*	*Benjy's Attendant*
1	Damuddy's Death	1898 (Summer)	Versh
2	Benjy's Name Changed	1900 (November)	
3	Delivery of Message	December 23	
4	End of Uncle Maury-Patterson Affair	(Early Summer)	
5	Caddy Uses Perfume	1905-6	T.P.
6	Caddy in the Swing	1906-7	
7	Benjy, 13, Must Sleep Alone	1908	
8	Caddy's Loss of Virginity	1909 (Late Summer)	
9	Caddy's Wedding	1910 (April 25)	
10	Benjy at the Gate	1910 (May)	
11	Quentin's Suicide	1910 (June 2)	
12	Benjy Attacks the Burgess Girl and Is Castrated	1910-1 (Winter)	
13	Death of Mr. Compson	1912	
14	Trip to Cemetery		
15	Death of Roskus		Luster
16	The Present	1928 (April 7)	

Section I: Guide to Scene Shifts

Page	*First Words of Scene*	*Event*
55	Through the fence	Present (1)
57	*Caddy uncaught me*	Delivery of Message (3)
57	It's too cold	Delivery of Message (1)
60	*What are you*	Present (2)
60	"What is it"	Delivery of Message (2)
63	*Cant you shup up*	Present (3)
63	Git in, now, and	Trip to Cemetery
67	*Cry baby, Luster*	Present (4)
68	Keep your hands	Delivery of Message (4)
69	*Mr Patterson was*	Maury-Patterson Affair (1)
70	"They aint nothing	Present (5)
74	*and Roskus came*	Damuddy's Death (2)
74	She was wet	Damuddy's Death (1)
77	*What is the matter*	Present (6)
77	Roskus came	Damuddy's Death (3)
78	*See you all*	Present (7)
78	"If we go slow	Damuddy's Death (4)
79	*The cows came*	Caddy's Wedding (5)
81	*At the top of*	Damuddy's Death (5)
88	*There was a fire*	Quetin's Death (2)
88	Then I got up	Quentin's Death (1)
90	*Taint no luck*	Quetin's Death (3)
91	*Take him and*	Mr. Compson's Death (2)
94	*You can't go yet*	Mr. Compson's Funeral (1)
95	*Come on, Luster*	Present (8)
95	Frony and T. P.	Damuddy's Death (6)
95	*They moaned at*	Roskus's Death (1)
96	"Oh." Caddy said	Damuddy's Death (7)
96	*Dilsey moaned*	Roskus's Death (2)
96	"I like to know	Damuddy's death (8)
97	The bones rounded	Mr. Compson's Death (1)

99	*I had it when*	*Present (9)*
99	"Do you think	Damuddy's Death (9)
101	*When we looked*	Caddy's Wedding (1)
101	A snake crawled	Damuddy's Death (10)
102	*You aint got to*	Caddy's Wedding (2)
102	We stopped under	Damuddy's Death (11)
102	*They getting ready*	Caddy's Wedding (3)
103	"They haven't started	Damuddy's Death (12)
104	*I saw them*	Caddy's Wedding (4)
105	*Benjy, Caddy said*	Caddy Uses Perfume
108	*She smelled like*	Benjy at 13 (1)
109	Uncle Maury was	Maury-Patterson Affair (2)
110	"You a big boy"	Benjy at 13 (2)
111	*Caddy smelled like*	Damuddy's Death (13)
113	*Where you want*	Present (10)
113	The kitchen was	Caddy in Swing (1)
113	*Luster came back*	Present (11)
113	It was dark under	Caddy in Swing (2)
114	*Come away from*	Present (12)
114	It was two now	Caddy in Swing (3)
115	*I kept a telling*	Present (13)
120	*You cant do*	Benjy at Gate
121	*How did he get*	Benjy Attacks a Girl (1)
121	It was open when	Benjy Attacks a Girl (2)
122	and the bright	Benjy's Castration
122	*Here, loony, Luster*	Present (14)
125	*What you want*	Benjy's Name Change (3)
126	"Aint you shamed of	Present (15)
127	*I could hear*	Benjy's Name Change (4)
127	I ate some cake	Present (16)
129	*That's right*	Benjy's Name Change (5)
129	The long wire	Present (17)
133	*Your name is*	Benjy's Name Change (1)
133	Caddy said. "Let	Damuddy's Death (14)
133	*Versh set me down*	Benjy's Name Change (18)
134	*Mother's sick*	Damuddy's Death (15)

135	*We could hear the*	Benjy's Name Change (2)
138	*Jason came in*	Present (18)
139	*You can look at*	Benjy's Name Change (6)
139	Dilsey said, "You	Present (19)
139	*We could hear*	Benjy's Name Change (7)
140	Quentin said,	Present (20)
141	*I could hear the*	Benjy's Name Change (8)
142	*Dilsey said, All*	Present
142	*Versh smelled like*	Benjy's Name Change (9)
142	We could hear	Caddy's Loss of Virginity (1)
143	*Versh said, Your*	Benjy's Name Change (10)
143	We were in the	Caddy's Loss of Virginity (2)
144	*What are you doing*	Present (21)
144	Versh said, "You	Benjy's Name Change (11)
145	*Has he got to*	Present (22)
145	Steam came off	Benjy's Name Change (12)
145	*Now, now, Dilsey*	Present (23)
145	It got down	Benjy's Name Change (13)
146	*Yes he will*	Present (24)
146	Roskus said, "It	Benjy's Name Change (14)
146	*You've been*	Present (25)
146	"Then I dont know	Benjy's Name Change (15)
146	*Oh, I wouldn't be*	Present (26)
146	"She sulling again,	Benjy's Name Change (16)
146	*Quentin pushed*	Present (27)
146	"Mother's sick again	Benjy's Name Change (17)
147	*Goddamn you,*	Present (28)
147	Caddy gave me the	Benjy's Name Change (19)
147	*She smelled like*	Present (29)
148	We didn't go to	Damuddy's Death (16)
149	*Quentin, Mother*	Present (30)
149	Quentin and Versh	Damuddy's Death (17)
149	*I got undressed*	Present (31)
150	There were two	Damuddy's Death (18)

Section II: Chronology of Scenes

Scene	*Date*
Damuddy's Death	1898 (Summer)
Benjy's Name Change	1900 (November)
Natalie Scene	
Caddy Kisses a Boy	1906-7
Caddy's Loss of Virginity	1909 (Late Summer)
The Wedding Announcement	1910
Quentin Meets Herbert	1910 (April 23)
The Eve of the Wedding	1910 (April 24)
The Wedding	1910 (April 25)
The Present (Quentin's Suicide)	1910 (June 2)

Section II: Guide to Scene Shifts

Page	*First Words of Scene*	*Event*
153	When the shadow	Present
155	*She ran right out*	Caddy's Wedding
155	*Mr and Mrs Jason*	Wedding Announcement
155	I said I have	Caddy's Loss of Virginity
156	Shreve stood in	Present
156	Calling Shreve my	Quarrel with Spoad
157	Because it means	Caddy's Loss of Virginity
157	and Shreve said	Quarrel with Spoad
157	and I said Did	Caddy's Loss of Virginity
157	Spoade was in	Present
158	*I have committed*	Caddy's Loss of Virginity
159	And I will look	Death by Drowning
159	Dalton Ames	Caddy's Loss of Virginity
159	I went to the	Present
161	*Only she was*	Caddy's Wedding

161	Shreve said, "Well	Present
168	But I thought at	Christmas Vacation
170	I wouldn't begin	Grammar School
171	*Moving sitting*	Natalie Scene
171	*One minute she*	Caddy's Loss of Virginity
171	*I'm going to run*	Damuddy's Death
171	*Dilsey. / He smell*	Benjy's Name Change
172	The street car	Present
173	Benjy knew it	Damuddy's Death
173	The tug came back	Present
176	*Did you ever have*	Caddy's Loss of Virginity
176	And after a while	Present
177	*Harvard my Harvard*	Quentin Meets Herbert
177	That pimple-faced	Caddy Kisses a Boy
177	*He was lying beside*	Caddy's Wedding
177	that could drive	Quentin Meets Herbert
178	Mr and Mrs Jason	Wedding Announcement
178	Country people	Quentin Meets Herbert
179	*Jason furnished*	Jason as a Boy
179	There was no nigger	Present
179	Going to Harvard	Pasture Sold
179	*He lay on the*	Caddy's Wedding
180	a brother to you	Benjy's Birth
180	You should have	Quentin Meets Herbert
180	*Father I have*	Caddy's Loss of Virginity
180	Dont ask Quentin	Quentin Meets Herbert
180	*My little sister*	Caddy's Loss of Virginity
180	Unless I do what	Quentin Meets Herbert
180	*A face reproachful*	Caddy's Loss of Virginity
181	Hats not unbleached	Present
181	I wouldn't have done	Caddy's Loss of Virginity
181	Trampling my shadow	Present
181	*I will not have my*	Caddy's Loss of Virginity
182	The chimes began	Present
182	*think I would have*	Caddy's Loss of Virginity
182	I walked upon the	Present

182	*feeling Father*	Caddy's Loss of Virginity
182	He was coming	Present
188	*Lying on the*	Caddy's Wedding
188	He took one look	Caddy's Loss of Virginity
188	*The street lamps*	Caddy's Loss of Virginity
188	The chimes ceased.	Present
188	*go down the hill*	Caddy's Loss of Virginity
188	Uncle Maury	Uncle Maury at Christmas
188	Jason ran on, his	Damuddy's Death
189	Rolling his head	Benjy's Birth
189	Shreve was coming	Present
190	*The street lamps*	Caddy's Loss of Virginity
191	The car came up	Present
191	*your Mother's dream*	Pasture Sold
191	what have I done	Caddy's Loss of Virginity
193	If that was the	Present
193	Father said a man	Caddy's Loss of Virginity
193	I could hear my	Present
194	*Who would play a*	Death Image
194	Eating the business	Present
194	*Dalton Ames oh*	Caddy's Loss of Virginity
194	*Quentin has shot*	Eve of Wedding
194	background. Something	Present (Mrs. Bland)
194	*always his voice*	Eve of Wedding
194	an affinity for evil	Present (Mrs. Bland)
195	*Quentin has shot*	Eve of Wedding
195	tone of smug	Present (Mrs. Bland)
195	*the curtains leaning*	Eve of Wedding
195	*the voice that*	Caddy's Wedding
195	*clothes upon the*	Eve of Wedding
195	*by the nose seen*	Caddy's Loss of Virginity
195	what he said?	Present
195	*Are you going*	Eve of Wedding
195	wondered who	Present
197	*shot him through*	Eve of Wedding

197	I saw you come	Herbert (Eve of Wedding)
203	*You're sick how*	Eve of Wedding
203	*Shot his voice*	Herbert (Eve of Wedding)
203	Not that blackguard	Eve of Wedding
203	Now and then	Present
203	*That blackguard*	Eve of Wedding
203	The river glinted	Present
203	*I'm sick you'll*	Eve of Wedding
204	The car stopped	Present
204	*There was something*	Eve of Wedding
204	I could still see	Present
205	*The street lamps*	Caddy's Loss of Virginity
205	You've got fever	Eve of Wedding
205	*Then they told me*	Quentin Breaks a Leg
205	At last I couldn't	Present
205	*told me the bone*	Quentin Breaks a Leg
206	Even sound seemed	Present
206	Nigger. Louis	Hunting trip
209	*Got to marry*	Eve of Wedding
209	I began to feel	Present
209	*Caddy that*	Eve of Wedding
209	Versh told me	Castration Image
210	And Father said	Caddy's Loss of Virginity
210	Where the shadow	Present
211	*If it could just*	Clean Flame Image
211	The arrow increased	Present
211	*Only you and me*	Clean Flame Image
211	The trout hung	Present
216	Caddy that blackguard	Eve of Wedding
216	Their voices came	Present
218	*Why must you*	Eve of Wedding
218	"Let's go up to the	Present
218	*Say it to Father*	Eve of Wedding
219	"Ah, come on"	Present
219	*it is because*	Caddy's Loss of Virginity

219	He paid me no	Present
219	*that blackguard*	Quentin Meets Herbert
219	"Do you like fishing	Present
220	*Caddy that blackguard*	Eve of Wedding
220	The boy turned from	Present
220	*Else have I thought*	Eve of Wedding
220	Some days in late	Present
220	*But now I know*	Eve of Wedding
220	The buggy was drawn	Present
221	*On what on your*	Eve of Wedding
221	His white shirt	Present
221	*Sold the pasture*	Eve of Wedding
221	*one minute she was*	Caddy's Loss of Virginity
221	When you opened	Present
226	*Seen the doctor yet*	Eve of Wedding
226	Because women so	Caddy's Loss of Virginity
227	"You'd better take	Present
227	*getting the odour*	Caddy's Loss of Vorginity
227	We reached the corner	Present
233	getting honeysuckle	Caddy's Loss of Virginity
233	*What did you let*	Caddy Kisses a Boy
233	The wall went into	Present
234	*not a dirty girl like*	Caddy Kisses a Boy
234	It was raining	Natalie Scene
234	She walked just	Present
234	*I bet I can lift you*	Natalie Scene
234	We went on in	Present
235	*It's like dancing*	Natalie Scene
235	The road went on	Present
236	*I hold to use like*	Natalie Scene
236	We began to hear	Present
236	*Stay mad. My*	Natalie Scene
237	"Hear them in	Present
237	*mud was warmer*	Natalie Scene
237	They saw us from	Present
238	*We lay in the wet*	Natalie Scene

239	"There's town again	Present
239	*and the water*	Natalie Scene
239	Then we heard the	Present
251	*ever do that Have*	Caddy's Loss of Virginity
251	"They do, when	Present
251	*her knees her face*	Caddy's Loss of Virginity
251	"Beer, too," Shreve	Present
251	*like a thin wash of*	Caddy's Loss of Virginity
251	"You're not a	Present
251	*him between us*	Caddy's Loss of Virginity
251	"No. I'm Canadian"	Present
251	*talking about him*	Gerald and Ames
252	"I adore Canada,"	Present
252	*with one hand he*	Caddy's Loss of Virginity
252	"No," Shreve said	Present
252	*running the beast*	Caddy's Loss of Virginity (Sex Image)
252	*how many Caddy*	Eve of Wedding
252	"Neither did I,"	Present
252	*I dont know too*	Eve of Wedding
252	*Father I have*	Caddy's Loss of Virginity
252	"and Gerlad's	Present
252	*we did how can*	Caddy's Loss of Virginity
253	"never be got to	Present
253	*did you love them*	Eve of Wedding
253	one minute she was	Caddy's Loss of Virginity'
271	It kept on running	Present
281	*the first car in*	Quentin Meets Herbert
281	*that's what Jason*	Jason and Gasolin
281	*Benjamin Benjamin*	Benjy's Name Change
282	It took a lot of	Present
282	*seeing on the*	Death Image (Ride Back to Bridge)
282	I turned out the	Present
282	*After they had gone*	Caddy's Loss of Virginity
283	When I was little	Boyhood Memory

283	Then the honeysuckle	Caddy's Loss of Virginity
283	*hands can see*	Boyhood Memory
283	My nose could see	Present
283	*yet the eyes*	Boyhood Memory
284	It was empty too	Present
284	*hands can see*	Boyhood Memory
284	I returned up the	Present
284	*Aren't you ever*	Wedding Announcement
284	I am. Drink. I was	Present and Past Fused
285	*as soon as she*	Caddy's Loss of Virginity
285	staying downstairs	Uncle Maury
287	The three quarters	Present
287	and that's it if	Caddy with Boys
287	and he we must	Quentin's Conversation with Father
290	The last note	Present

編著者: 金 旭 東
한국 외국어대학 영어과 및 同 대학원 졸업
美 University of Mississippi 졸업 (문학 석사)
美 State University of New York
at Stony Brook 졸업 (문학 박사)
육군사관학교 전임강사 역임
현재 서강대학교 영문과 교수

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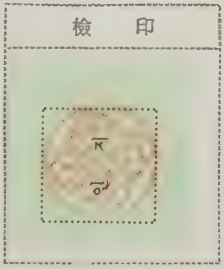

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